ONTARIO TEACHERS' MANUALS

PRIMARY READING

AUTHORIZED BY THE MINISTER OF EDUCATION FOR ONTARIO

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PRIMARY READING

CHAPTER I

1. NATURE OF READING

LANGUAGE, as the expression of thought, involves two factors, symbols and the ideas or relations expressed by the symbols. Reading, accordingly, implies the recognition of written or printed symbols and their interpretation. In addition, oral reading involves the oral expression of the symbols in such a manner that those listening may recognize and interpret them, and grasp the thought of what is read.

The word *thought* as used here includes emotional elements as well as imagery and ideas.

2. DESIRE TO READ

Some children have a desire to read when they come to school, and the novelty of their work will usually keep alive their interest for a time. In the case of others, their shyness, backwardness, and constraint must be overcome before it is possible to awaken any desire to learn. It is characteristic of all children that they prefer "hand activities, constructive exercises, games and plays" to books or tasks. If the teacher takes advantage of this natural inclination, conversing with them about familiar objects, such as a flower, a toy, an animal, a picture, tells

or reads them stories and asks them to reproduce these, their shyness soon wears off, and they become as responsive in the school as they are to their little brothers and sisters at home. They are at the same time increasing the number of their mental images as a foundation for future knowledge, and enlarging their vocabulary and making it more definite. The stories told or read to them by the teacher will awaken the desire to read and to construct stories for themselves; will, in other words, supply them with a motive for learning to read, by revealing to them that books are not mere tasks, but are a rich mine full of novelty and charm, a wonderland of rare delights which they may possess for themselves and share with others.

The experience of Hugh Miller in his school-days, as related in *My Schools and Schoolmasters,* illustrates the value and the significance of stories in awakening a desire to read:

> During my sixth year, I spelt my way, under the dame, through the Shorter Catechism, the Proverbs, and the New Testament, and then entered upon her highest form as a member of the Bible class; but all the while the process of acquiring knowledge had been a dark one, which I slowly mastered, in humble confidence in the awful wisdom of the schoolmistress, not knowing whither it tended, when at once my mind awoke to the meaning of that most delightful of all narratives, the story of Joseph. Was there ever such a discovery made before! I actually found out for myself that the art of reading is the art of finding stories in books, and from that moment reading became one of the most delightful of my amusements.

The stories used should be within the experience of children and simple enough in language for their understanding, should contain action, and should, many of them, be about children, animals, and fairies. When the children have acquired some skill in reading and writing, simple

letters written by the pupils—to Santa Claus for example—and read by them to the class, will stimulate their desire to read. To those teachers who wish suggestions about story-reproduction, Sara Cone Bryant's *How to Tell Stories to Children* is strongly recommended, both for method and for suitable material. Browning's poem, *Development,* is also inspiring reading for primary teachers.

3. THE PROBLEM

In teaching beginners to read, the problem is to bring the meaning and its symbol into a real and living unity in the mind of the learner. It is, therefore, very important for the teacher to distinguish clearly between thoughts and symbols.

Children bring to school a certain knowledge of their environment and a spoken vocabulary to correspond. These two, knowledge of environment and spoken vocabulary, are so intimately associated that the idea and the word or words will each call up the other immediately. The task of the teacher is to add to these two the written or printed symbols in such a way that they will call up the thought or idea as quickly and as clearly as do the spoken words. The thought or idea, the spoken words, and the visible words should each react on the others, so that the *form* of the words shall not be the main object of attention, but shall call up in the mind at once the thought or idea.

4. TWO ELEMENTS IN THE PROBLEM

Since language is composed of thought and symbol, spoken and written, the two main elements in the problem of teaching beginners to read are the *Thought Element* (reading proper) and the *Symbol Element* (word-recognition, including Phonics).

It is necessary to distinguish between reading and word-recognition. Reading is getting the thought, is recalling and relating concepts suggested by printed or written words. Word-recognition is necessary to reading but is not itself reading. The chief problem, then, is how to give such a mastery of words as to make reading possible, without letting it degenerate into mere word-saying, where the form of the word is more prominent than the thought suggested. The only way to keep the idea of thought-getting in the first place is to use material that will arouse in the child a desire to know the story it tells.

5. METHODS WITH BEGINNERS

In describing the different methods of teaching primary reading it is scarcely necessary to say that, in any method, the element of interest is the most important, whether that interest is in the material itself or is imparted to it by the personality of the teacher. With this element of interest, any method will give results.

The possible units of speech are letters (names and sounds), syllables, words, phrases, and sentences. The three units usually taken as the starting point, in beginning to teach reading, are letters (sounds), words, and sentences. The Alphabetic, or A-B-C method, which begins with the letter-names, has passed almost entirely out of use.

THE PHONIC METHOD

The Phonic Method begins with the letter-sounds. These are obtained by oral analysis of familiar words, or are taught directly, without reference to words, through imitation of the sounds given by the teacher. These sounds are associated with their respective symbols or letters, so that when a child sees these letters in a word he

is able to combine the sounds they represent and to pronounce the word. The chief objects of this method are word-recognition and distinct enunciation.

THE WORD METHOD

The Word Method begins with the printed word given as a whole and recognized as a whole. The word is so closely associated with the idea that the one recalls the other immediately. As soon as possible the words are grouped into sentences, to introduce the pupil to reading proper. Many words are in themselves sentences and may be taught as action words, for example, *Stand, Run, March,* etc. Such words should, when taught, be written as sentences.

THE SENTENCE METHOD

The Sentence Method begins with the sentence presented as a whole and afterwards analysed into words. Such sentences are chosen as have interesting material and introduce few new words. The chief aim is to develop in the child from the first the habit of reading for the thought, and the sentence is the smallest unit of language expressing a complete thought. The power to recognize words comes from seeing them repeated frequently in different relations.

THE COMBINATION METHOD

The Combination Method seeks to make use of the valuable elements of each of the above methods according to the varied conditions and qualifications of pupils and teachers. Each teacher must, from her own experience, determine to what extent and in what order the sentence,

the word, or the phonic elements shall be presented. Indeed, the progressive teacher will find it necessary, with different pupils, to modify her methods continually.

Since the chief object of reading is to get the thought, sentence-reading should be begun as early as possible. At first the sentence may consist of a single word, such as *Run.* These first sentences should contain simple words, which are to be learned from their place in the sentence (word-recognition). The words should, in the main, be phonetic, so that they may be analysed into their component sounds, to aid in the recognition of new words. They should also be introduced in such an order as will admit of phonic development. After the values of the letters are known, the alphabetic names are taught, for the most part, incidentally. No matter what unit we begin with—sentence, word, or letter-sound—the others must be brought in at an early stage, so that, in any case, the Combination Method must be employed eventually.

6. RIGHT RELATIONS BETWEEN TEACHER AND PUPILS

Before beginning to teach by any method, the confidence of the children must be gained. In the school-room everything is strange to them; they are timid and self-conscious. Their constraint must be removed so as to give free play to their native eagerness. This may be done by the teacher calling them round her and talking to them about things they are interested in—where they live, how they come to school, who brings them, what pets and toys they have. The teacher may tell them an interesting story, show them how to play some new game, introduce them to some of the novelties of school life, use almost any device that will lead them to forget themselves and talk freely.

7. METHOD OF THIS MANUAL

In this Manual the Combination Method is discussed at length, but the teacher who prefers the Phonic Method will find a full treatment of that method in Chapters IV and VI.

In teaching by the Combination Method, word-recognition and the interpretation of the thought are emphasized equally from the beginning. The image or idea suggested by the word is taken as the starting-point, and the interest thus awakened is used in teaching the word-form. Concrete material, pictures, actions, nursery rhymes, phonic analysis, incidental exercises are all valuable aids in teaching the child to recognize words. It is recommended that all the words in the Primer before page 10 be taught as sight words. Then the teacher may go back and take up the written phonics in the order suggested on each page. As soon as the phonics have been developed as far as page 10, the pupils may be taught in the succeeding lessons to recognize words either by phonics or as sight words, according to the nature of the words.

The Combination Method will be considered in detail, under the headings: Word-recognition (Symbols), and Reading (Thought Interpretation). It is important for the teacher to bear in mind that class exercises in recognition of symbols (phonic and word teaching) and class exercises in thought interpretation (reading proper) are distinct and separate exercises, and should be taken at different periods in the day, or as distinct parts of a lesson.

CHAPTER II

WORD-RECOGNITION

8. THE WORD METHOD

THERE are two kinds of symbols to be mastered in learning to read, namely, the *vocal* and the *graphic*. The former is made by the vocal organs and recognized by the ear; the latter is made by the hand and recognized by the eye. They should always be presented in the light of what they represent in reading. Of the vocal symbols, many words are known to the children when they enter school, but the phonic elements which make up the spoken words are not known as such. Of the graphic symbols, neither words nor letter-forms are known to the children.

9. FIRST WORDS TO TEACH

The first words, after being used orally in conversation with the class, are usually taught as sight words from the black-board. The words may be names of actions that can be performed in the school-room, names of common objects in the room or that are familiar to the children, names of parts of the body and of the dress, names of parts of the room, and some common expressions, such as *I have, I see, There is, Do you,* etc. Many of these will be found in the Primer. Many words such as *on, at, in, is, by, to, from,* need not be specially taught at first; it is enough to tell the class their names when they are met with. Before any phonic analysis is attempted a number of words should be taught from the black-board as sight words and in sentences, the words selected being already familiar to the

class in sound and meaning and, for the most part, such as will serve as a basis for future phonic analysis.

10. HOW TO TEACH FIRST WORDS

(*a*) PREPARATORY STEP TO AROUSE INTEREST

If a name-word is to be taught, for example, *top,* show a top, draw a top, let a boy spin a top, let the pupils talk about their tops, until they are interested in tops, but do not have so much of this that the attention will flag. Seize the moment of greatest interest and show them how the chalk says a word. The passing from the object to the written word is difficult for the child at first. By showing the picture immediately after the object, the child is helped greatly in getting the idea of what the symbol represents. The picture may be a print, or may be drawn by the teacher on the black-board before the class. The drawing by the teacher is usually the more interesting, even if it is imperfect, and it will inspire the pupils with a desire to draw. If prints are used, it is thought preferable to use uncoloured ones, to avoid distracting the attention from the idea.

If the word is an action-word, for example, *Run,* let some child perform the action; let another tell how fast he can run; ask one what his mother told him to do when he was likely to be late for school; present a picture of a man or horse running. Another way is to write the word on the board first; have some older pupil, who can read, do what the word directs, and say what the word has told him to do.

If the word is one of quality, for example, *little* or *red,* show objects possessing the quality; let the children name any objects in the room having the quality; let them speak of anything they own that is *little* or *red.*

These devices need not all be used with every word. Their purpose is to make ideas clear and vivid, and to arouse and sustain interest in the corresponding word-forms. They may be varied or dropped when they are no longer needed for this purpose.

Many words may be learned by the children without any direct teaching, by having on the walls pictures of common, interesting objects, with their names on them in letters large enough to be seen easily from any part of the room. It is astonishing how quickly the visible names will be learned. A similar device is to fasten name-cards to objects in the room. After a while these cards may be removed, shaken up, and given to the children to be put back. (See also Incidental Reading, sec. 41.)

(*b*) WRITTEN FORM: AN APPEAL TO THE EYE

When the children have the idea vividly and the interest is at its height, the teacher tells them how the chalk says the word. She writes the word on the board very plainly, in rather large letters; writes it in several places on the board, up high, down low, to the right, to the left, and varies the size of the writing, to prevent association of the word with one position, or one kind of writing. With a word like *Run* which is a sentence in itself, use both capital and period; with other words like *top* or *red,* use small letters and no period. The teacher should be careful to use always the same form of those letters that may be written in more than one way—such as *b, e, k, p, q, r, s, x*—preferably the form that will be used afterwards in teaching writing. She should distinguish sharply also letters that, if written carelessly, may be confused by the children—such as *b* and *f, a* and *o, ou* and *ow, n* and *u.*

(*c*) WRITTEN FORM: AN APPEAL TO OTHER SENSES

The class should always get the four images of a word, through ear, voice, eye, and hand. They should hear, speak, see, and write the new word. They have already had the image through the eye, ear, and voice; they should now get the image through the hand by writing the word.

In the first few lessons, the pupils may, instead of writing the word, trace it in the air. As the teacher writes the word on the board, she may draw attention to the characteristics of the letters, to aid the pupils in analysing the new form more readily. With *R* in the word *Run,* for example, point out how the chalk comes down, then up high, then round till it touches the first line, and then adds a tail. The *u* and the *n* should also be described. As the teacher writes and describes, the children imitate in the air the teacher's motions. This is more necessary at first and may gradually be dropped as the pupils become accustomed to writing words on the board. Children that have difficulty in writing on the board may trace with chalk the teacher's model. The teacher may, at first, actually guide the child's hand.

The Montessori plan of having letters cut from sandpaper and joined together to form the words may, in small classes, be found valuable. The sense of touch aids the sense of sight.

The chief purpose, especially in the first months, of having the children write the word is to aid in word-recognition, to impress the form of the word by their effort, however imperfect, to make it. This implies that their writing should not at first be from memory, but from the teacher's model on the board. If there is black-board space available, have the children write on the board, with

large, free movement, to prevent the habit of finger writing, which is the cause of so much trouble afterwards.

(*d*) APPLICATION: TESTING AND DRILL

Before the lesson, have the new word written on three or four slips of paper; have also other words, both new and old, on similar slips. In the first lesson these words should be dissimilar in form; in later lessons more like the new word. Mix these slips and expose them, one at a time, for recognition. The pupils who recognize the new word should raise their hands. During this test, the model may be left on the board or not, according to the pupils' progress.

Write on the board several times the new word among other words chosen as in the preceding test. As the pupils find it, it may be erased.

Write on the board sentences containing the word in different places in the sentence—near the beginning, in the middle, near the end—and let the pupils pick out the new word only, for example: *A red cap is on his head; I saw a red dog on the street; Last night the sun looked red.* This will help to test their recognition of *red.* It is in sentences that they will need to recognize words, and this device is good practice for it.

Let the children bring or touch objects the names of which have been written on the board. Let them perform actions suggested by written sentences, for example: *Sit; Stand; March; Forward; Dismiss;* etc. Their interest in *doing* things is thus employed as a test of their power to recognize words. (See Incidental Reading, sec. 41.)

For devices for seat work with new words, see Seat Work Devices, sec. 52.

It may be noted that it is often as easy to teach two words in a sentence, as it is to teach one, if they are closely related in meaning—*head* and *feet;* a *ball* and a *bat; winter* and *summer; bud* and *blossom.*

The new words should be put on the board as they are taught and left there for some days. They should be put where they can be seen easily and constantly, so that the children may daily become more familiar with them. In the case of a name-word, some teachers draw the picture of the object with the name under it.

11. AN ACTION WORD: "RUN"

(*a*) A game may be arranged in the course of a familiar talk between teacher and pupils. At first it should be conducted orally. The teacher says, "Run," and a child performs the act. Then she says, "Hop," and the child hops. She says, "Run to the door"; "Hop to the desk"; "Run to the mark" and the acts are performed.

(*b*) When interest is aroused the teacher says: "The chalk can talk. Let us have the chalk tell us what to do." The teacher may now say to an older child who can read: "Willie, we need your help. Will you do what the chalk says?" The pupils watch while the teacher writes *Run* on the board with capital and period. Willie runs. The teacher leaves *Run.* on the board and writes *Run.* in another place. Willie performs the act again. *Run.* is written several times and the act is performed. Soon some one in the class will associate symbol and action and be ready to join in the game. The older pupil is excused and the game continues until each pupil readily connects the form *Run.* with the action. This is the first step in silent reading.

(*c*) The teacher points to *Run.* and asks the pupil what it says. He answers aloud, "Run." This is repeated as often as the teacher writes or points to *Run.* This is the first step in oral reading.

(*d*) At this point the teacher may write *Jump,* and ask a pupil to perform the act. He may, by mistake, run. The teacher says: "The chalk sometimes plays tricks, and it tricked you this time." Then, pointing to *Jump,* she tells the class that it says "Jump," and asks "What word says "Run"? Do they look alike?" Thus the form *Run* is impressed. A pupil may be asked to rub off the word that does not say "Run."

(*e*) The pupil may now be asked to write "Run."

This first "action-lesson" should be short and may be repeated two or three times during the first day, or it may be taken in sections at different periods of the day. If a pupil is too shy to "Run," he may be taught a less vigorous action-word, such as—"Stand.", "Sit.", "Step.", "Find."

12. A NAME-WORD: "MAP"

(*a*) The teacher brings into the room a map and shows it to the class. She says, "What is this?" A pupil says, "A map." She describes the use of a map. This introduction to the lesson should be very brief.

(*b*) The teacher says: "Now, I shall let the chalk say this word." The teacher writes *map* on the board and draws attention to the peculiarities of the form of the word. The word is then written in several places on the black-board (sometimes with coloured crayons), the writing varying in size. Each time it is written, a pupil names it.

Then the teacher writes other words, such as cat, dog, etc., occasionally writing *map.* The pupils are asked to

raise their hands each time they see the word *map* written. The teacher now asks a pupil to point out on the black-board the word *map* wherever it occurs. Another pupil is asked to erase all words except *map*. It may be well to have the word *map* erased each time it is found by a pupil and to have other words remain. If the latter plan is adopted, the teacher next erases all the words remaining on the black-board, and again writes the word *map*. The pupils' power to recognize the word in easy sentences should now be tested.

For seat work on such lessons as the above, see Seat Work Devices, sec. 52.

13. A GROUP OF WORDS: "I SEE"

(*a*) The teacher holds up any object—a box, a book, etc., and asks: "What do you see?" A pupil answers: "I see a box", "I see a book", etc. The teacher shows something, the name of which is familiar to the children, for example, a map. When the sentence, "I see a map", is obtained, the teacher says: "This is how the chalk tells you that story," and writes on the board, *I see a map.* The child reads. The teacher holds up another object, the name of which has been taught; for example, a pen. The story, "I see a pen", is developed from one or two pupils and written on the board, immediately under the preceding story. Similarly, two or three additional sentences may be developed and written.

(*b*) In the next step, the teacher writes a sentence without developing it, for example, *I see a boy.* The class will have learned, by comparison of the former sentences, that the first two words are "I see." The other words, "a boy," they already know. Using name-words previously taught, similar sentences are written and read.

(*c*) Some of the sentences on the board may be divided by a vertical line thus—*I see | a map.* The teacher asks what the last two words in each sentence say; then what the first two say. She has the pupils draw a line under "I see" in the remaining sentences. This should, as usual, be followed by drill and the writing of the new words. It is well to let pupils whisper a sentence containing "I see" to the teacher, who writes it on the board for another pupil to read.

In the same way, "I can," "He has," "Do you," "It is," "Can you," etc., should be taught, the teacher introducing by conversation in each case a situation in which the child uses, in a natural and interesting way, the group to be taught.

14. THE WORD "THIS"

(*a*) The teacher places several objects on the table, and the pupils come and tell what each is, for example, "This is a bell," "This is a cap," etc. She writes the sentences on the board as they are given. The pupils see that the first word in each sentence is *This.* This point may be emphasized as in the lesson "I see" (sec. 13). She asks for original sentences containing *This.* She writes other sentences made up of *This* and words that have been taught, and the pupils read them. In case a sentence is used in which "this" is not the first word, it should be explained that the form with the capital letter is used only at the beginning of a sentence.

(*b*) A number of name-words, such as hat, cup, mat, have been taught. The teacher draws on the black-board a hat and writes beneath it, *This is a hat.* She draws a cup and writes beneath it, *This is a cup,* etc.

15. THE WORDS "THE," "A," "AN"

(*a*) The teacher asks questions that will require answers containing *the*; for example: "What do I write with?" "The chalk." "What do I write on?" "The black-board," etc. She draws a picture of a mat, and asks: "What have I drawn?" "A mat." She draws a cat on the mat. The children tell what it is. "Where is the cat?" "On the mat," or "The cat is on the mat."

(*b*) She then writes the whole sentence, or merely the group *the mat*. She writes with *the* other words known to the children and lets them point out the new word, wherever seen. She emphasizes the peculiarity of *the;* for example: "What a queer word this one is! It always wants to stands just before another word and does not want to talk unless the next word is ready. Let us say them again."

When a pupil is asked to read these groups, the two words should be joined by a sweep of the pointer, to make sure of having them pronounced as one. Although a pupil may be asked to point out on the board or write the *new word,* as the teacher may call it, no pupil should ever be asked to say *the* by itself. It is sure to ruin the correct pronunciation of the word, which is, of course, not always the same, but certainly never "thuh." When the pupils know a phrase such as "I see," it may be written on the board; then when the pupils are alert and curious to know what is going to come the sentence should be completed by adding some name-word that the children are sure to know, with *the* placed before it. They now read the whole sentence. Other sentences of this type should be given.

The words *a* and *an* may be taught in the same way.

CHAPTER III

WORD-RECOGNITION

16. THE SENTENCE METHOD

CHILDREN may be taught to recognize individual words or groups of words when these are used in sentences. This method is especially effective when the children are already familiar with the thought and the spoken words, as, for example, when Nursery Rhymes are used.

17. NURSERY RHYMES

Children are so influenced by rhythm that due consideration should be given to this form of expression. Children love to hear and to repeat old favourites; they also love to learn new rhymes. Two methods of dealing with Nursery Rhymes, as a means of teaching words, are here outlined.

JACK AND JILL

Two little blackbirds
  Sat upon a hill,
One was named Jack,
  The other named Jill.

Fly away, Jack!
  Fly away, Jill!
Come back, Jack!
  Come back, Jill!

Concrete Material. The teacher should show or, better still, draw a suitable picture before presenting the rhyme.

Presentation of Rhyme. She should have the pupils memorize the rhyme by ear and repeat it aloud.

Presentation of Written Form. The teacher should write the rhyme clearly on the black-board and have the pupils again and again repeat it, as she draws her pointer along the proper words. Call this Reading.

Recognition of Written Form. Soon, some of the written forms will be recognized.

Pupils may be asked to find in the rhyme words or phrases that are alike. When words, or phrases, or lines are recognized, these should be written in different places on the black-board for word drill; for example: *Two little blackbirds, Jack, Jill, Fly away, Come back.*

One child may give a line or phrase, and another may volunteer to find it in the rhyme.

Use of Words Taught. The teacher should now form new reading lessons from the words, phrases, or lines learned.

Next, she may arrange a game in which Jack and Jill are replaced by Nell and Will, the names of two of the pupils. The rhyme will now be:

Two little blackbirds
Sat upon a hill,
One was named Nell,
The other named Will.
etc., etc.

At the words "Fly away, Will," Will will run to some spot agreed upon. At the words "Come back, Will," Will will return to his place.

She may arrange a black-board lesson, thus:

Jack was a blackbird,
Jack sat upon a hill.
Jack can fly away,
Jack can come back.
etc., etc.

DING DONG BELL

Ding dong bell!
The cat is in the well.
Who put her in?
Long Tom Thin.
Who took her out?
Short John Stout.

If the children do not know the rhyme—and there are many children to-day who never hear the old favourites—the first step is to get them to memorize it. Usually the pupils will learn the rhyme, through their interest in the story it tells, by merely hearing the teacher repeat it several times. At other times she may construct a story, into which the rhyme to be taught can be fitted and repeated often in different connections, thus:

Preparation. One morning the children woke up and heard a bell ringing. It seemed to be saying:

Ding dong bell!
The cat is in the well!

"Surely it isn't our cat," said John.

Ding dong bell!
The cat is in the well!

rang the bell again.

"Let us go and see," said the children. "Who could have put her in the well?"

Now the bell said:

Ding dong bell!
The cat is in the well!
Who put her in?
Long Tom Thin.

All the time that the children were running downstairs and out into the yard, the bell kept on saying:

Ding dong bell!
The cat is in the well!
Who put her in?
Long Tom Thin.

John was the first to get to the well and he soon had poor pussy out safe. As the others ran up, the bell was saying:

Ding dong bell!
The cat is in the well!
Who put her in?
Long Tom Thin.
Who took her out?
Short John Stout.

John looked up and laughed. "Do you hear what the bell is saying to me?" he said.

"Listen!"

"Ding dong bell!" etc.

Then, as the children took pussy away to the house to get her dry, the birds all joined in and sang the song of the bell:

Ding dong bell!
The cat is in the well.
etc., etc.

Memorizing. The children should now memorize the rhyme, line by line, the teacher saying it and the pupils repeating it after her in the same way in which a memory gem would be taught. Care must be taken to see that the pupils have thoroughly mastered the rhyme before any part of it is put on the board. In the Nursery Rhyme method everything depends on the correct memorization of the rhyme. For example: if a child has learned, "Who *pulled* her out," and the teacher writes "Who *took* her out," he will call "took" "pulled" and thereafter both words will be harder to learn. The only thing for the teacher to do in such a case is to make no attempt at all to teach either word but to wait till a wider acquaintance with phonics will prevent any mistaking of one word for the other.

The Written Form. The teacher writes the rhyme, line by line on the black-board, naming each word as she writes it, and yet not failing to give the line proper expression. When she comes to one of the words that are to be taught from the rhyme, she may write or underline the word with coloured chalk. Two lines of the rhyme at one lesson will be quite sufficient for the average class. When written on the board, the teacher may read it again, making a sweep with chalk or hand under each word as she pronounces it.

Ding——dong——bell!
The cat——is in——the well.

When pointing to "the cat" and "the well" she makes two sweeps, but quickly together, to get the proper expression.

Next, the teacher may have the class repeat the rhyme with her, as she points to each word as before. Then the

children may point with the teacher, as all repeat together. This helps to concentrate attention. Next, the teacher may point and the class repeat alone, the teacher stopping at words that are marked and saying, "What is this word?" By the time this has been done once or twice, the class should be ready to find words called for.

Word Discovery. The teacher asks: Who can find the "bell?" Who can find the "cat?" etc. If a child fails to find the word, the teacher may help him by having him repeat the rhyme from the beginning; as she points to the words she stops at the one which he failed to find. The teacher must never tell a child the word; he must find it for himself by repeating the rhyme from the beginning, if necessary. When the pupils can find the required words readily, a list of them may be made on the board, and drill given in various ways, as in teaching other sight words.

The rhyme should be kept on the board or on a chart where all the class may see and refer to it when necessary. For drill the pupils should be given cards containing words taught from the rhyme and they should come, one by one, to the board and match the cards with the proper words, saying the words at the same time. The remaining lines should be taught in the same way on the two following days. There should be thorough drill on the whole rhyme and then black-board reading of sentences containing the new words.

RECAPITULATION

In teaching from a nursery rhyme the following indicates the procedure:

Memorization by pupils, through repetition, for the rhythm and thought;

Presentation of the written form so that the pupils may associate the meaning with the written words;

Analysis of the rhyme into words, or phrases;

Synthesis of the known words or phrases into new sentences.

Not all the words or phrases should be taught from each rhyme presented.

Any book of *Mother Goose* will furnish an abundant supply of material, and the various kindergarten publications have many excellent rhymes. For the convenience of the busy teacher, a few rhymes are given along with the Memory Gems in this Manual.

18. INTERROGATIVES IN SENTENCES

A game is arranged in which one member of the class hides a pencil (a word known to the class) while the members of the class turn their backs or close their eyes. The pupil who has hidden the pencil says, "Where is the pencil, Mary?" If Mary guesses correctly, the two change places. If not, the leader says, "Where is the pencil, Tom?"

Later, the teacher becomes leader and, after hiding the pencil, says, "Now I shall make the chalk ask the questions."

She writes, *"Where is the pencil, Tom?"* Pointing to the words with a sweep of the pointer, she says them aloud. Thus the game proceeds.

Soon, the pupils who know "pencil" and their own names will know the word "Where." This word may then be written apart for reference.

CHAPTER IV

WORD-RECOGNITION

19. THE PHONIC METHOD: ORAL

A PRELIMINARY course in oral phonic analysis is necessary, in order to make clear and definite the knowledge pupils bring to school with them of the sounds of their own language.

From the very beginning there should be ear and voice drill, that is, oral phonic analysis. This is intended to cultivate a distinct enunciation and to prepare the way for *written* phonics, which is the associating of sounds with their written symbols. The teacher pronounces the words slowly and the pupils imitate her. The letter-sounds of which the words are made up are thus revealed. The pupils will find less difficulty afterwards in correctly isolating the letter-sounds when they begin written phonics, and they are at the same time getting good exercises for the vocal organs. With a few weeks' preliminary training of this kind, the phonics will be mastered very rapidly.

At first there should be a few minutes devoted to this exercise every day. The time may be gradually lessened as the pupils become skilled, and the practice given incidentally. When a set time is used it should, as far as possible, be kept separate (either in different lessons or in different parts of one lesson) from the reading lesson proper. Phonic analysis, phonic drill, and the teaching of new sight-words should always be kept strictly separate from the reading lesson.

20. ORAL PHONICS: EAR AND VOICE DRILL

(*a*) The teacher should begin with a word containing sounds easily made separately, for example, man. The teacher says slowly, m——an, and individual pupils say, m——an. She says slowly other words, as r——an, f——an, etc., and the pupils imitate her.

(*b*) In the next step she divides the word by slow pronunciation into three sounds, m-a-n. The other words given above are treated similarly.

(*c*) The teacher may continue this with other words, introducing more difficult sounds as the pupils advance. Particular attention should be paid to the initial and final sounds, as these usually give the greatest trouble. Pupils that have difficulty with certain sounds should be shown how to adjust their vocal organs to produce the correct sound.

(*d*) *Devices to vary the exercises:*

The children's names may be used. As children are very much interested in their own names, some of these, if not too difficult, may be taken for the first lesson.

Names of their pets, action-words, such as "run," etc., may be used with advantage.

Pupils may be asked to give words that rhyme with a certain word, chosen by the teacher or by one of the pupils. Suppose the word is man; the pupils may give ran, can, pan, etc., or a pupil may be called out and announce that he is thinking of a word that rhymes with run, and the others guess sun, bun, till one gives the right word, fun.

They may be asked to give words that begin or end with the same consonantal sound.

(*e*) *Aids to ear and voice culture.* Some of the important aids are singing, reciting nursery rhymes and memory gems, reproducing stories, and listening to good reading by the teacher. From the songs and rhymes the children get variety of tone and a sense of rhythm that will colour their speech ever afterwards. The teacher's reading will supply them with a standard of excellence.

Words from the Primer for oral analysis are suggested in the hints for lessons.

21. WRITTEN PHONICS

PURPOSE

The purpose of teaching phonics, whether at the very beginning, or after the pupils have learned a certain number of words, is to give them "the power of self-help and of confident reliance upon themselves in acquiring and using knowledge." Every sound learned increases their power of word-recognition until the combinations become so familiar that the attention can be given wholly to the thought they represent.

It has been the aim to introduce the lessons in the Primer in such an order that they may be useful alike to those teachers that begin with sentences and words as a preparation for phonics, and to those that begin with the phonics as a preparation for words and sentences. The words have been selected so that the teacher who begins with phonics has a definite order of sounds to follow, and should have little difficulty, by using the suggestions and material in the Manual, in preparing her phonic lessons. As she rarely uses a primer until her pupils have power to use several sounds, there will be very few words to be taught as sight words when the Primer is introduced.

WHEN TO BEGIN

After the pupils have acquired a certain number of words and sentences, and have had a good deal of ear and voice drill, the class is ready for written phonics. The sounds may be developed from one word or from several. The first sounds should be developed from three or four words, but afterward when the pupils have become accustomed to the analysis it is enough to use a single word.

ORDER OF PRESENTING SOUNDS

The order in which the sounds should be taught is by no means a fixed one, and teachers should use their own judgment; the order indicated in the Primer is merely suggested as a good one. It aims at teaching first the sounds easy to pronounce by themselves, and those that are met with most frequently, and that will, therefore, be of most use to the child.

Phonic analysis, both oral and written, is not to be confined to isolating letters only, but the commonest syllables and combinations should be made familiar also, so that the child will learn to recognize the larger units. It is upon the power to recognize and interpret the larger units that the ability to read chiefly depends. The child should therefore be trained to know quickly, not only letters, but syllables, words, phrases, and clauses. The following syllables may be taught from the early pages of the Primer:

un	am	ap	op
est	en	ing	ell
ook	and	ool	ess
ake	ill	ack	

These phonograms may be taught in the same manner as the single letter sounds.

22. WRITTEN PHONIC ANALYSIS

The class has already learned as wholes the words, mat, my, man, and has also had a certain amount of ear and voice drill.

(*a*) The children are now to be led *to discover a phonic element common to several words;* for example, *m,* and to write it. The teacher may proceed as follows:

Have the children pronounce slowly the words *m*—at, *m*—y, *m*—an. Let them repeat, with and without her help, till they can tell that the first sound in each word is *m* (sound only). Give other words containing the *m* sound, for the pupils to recognize it. The pupils may then be asked to give words that contain this.

Write the words on the board in the usual way, *mat, my, man.* Have the pupils look carefully at these to discover that the first character in each is *m.*

Then write the words on the board with the *m* separated: *m—at, m—y, m—an.* Ask them to give the first sound by itself again. They can now see that the sound "m" is shown by the letter *m.*

Let them write the letter *m* and give the sound.

Write other words containing *m* in different positions; let them point out the *m* and give the sound.

(*b*) The children are to be led *to discover a phonic element from one word;* for example, *ch* from "chin," and to write it.

The class will have learned "chin" and "in" as whole words. The teacher may proceed as follows:

Review the word "chin," both orally and on the board.

Have the children pronounce it slowly, to separate *ch* from *in.*

Ask for the first sound in the word and let the children whisper it to her as soon as they find out what it is. Then have each say it aloud correctly.

Have the children write the word on the board, separating it into the two parts *ch—in.* Have them point out the new character and write it by itself. The teacher should also write it clearly.

Give a drill on the new sound by saying it among other sounds, the children raising their hands when they hear it.

Give a drill on the form, having the children pick it out from other characters similar in appearance, such as *sh, th,* etc.

Let the children distinguish the new form in written words, and let them give words containing the new sound.

Some letters like *m, n, s, r,* are better learned by children from words beginning with these letters; others, like *b, d, k, t, p,* from words ending with these letters.

23. ORAL PHONIC ANALYSIS

PRESENTATION

The children are brought to the board. The teacher reviews the words "shop," "top," "cost," "ten," that contain the sounds she intends to use in teaching. She combines these words into a story of a boy who "went to the *shop* to buy a new *top.* The top *cost ten* cents." As the story progresses, the class is given time to write the reviewed words.

The children are now to be led to *isolate, through analysis, a new phonic element, i, to recognize it, and to write it.* The teacher introduces a word made up of the elements just reviewed and the one to be taught. "It was a humming top, and it was made of *tin.*" Let the class try

to write *tin*. They know the character *t* for the first sound, and *n* for the last, but have nothing for the second sound. The pupils are now asked in turn to say the word slowly, while the teacher marks off the sounds as they are made, by touching her finger tips. "What is the new sound?" The pupils then isolate the sound of *i*. Drill is given on oral analysis of simple words containing *i*. The teacher sounds slowly a number of words—"lip," "mill," "miss," "ship," "spin." The pupils tell in each case what word she has said. She then asks the class to sound slowly "sip," "sit," "pin," etc. Let the pupils suggest words with this sound.

Words that the pupils can recognize and which contain *i* may then be put on the board for the children to pick out the new character. Words should be selected in which the other letters are known to the class. Plenty of drill may be given here.

The next step is to have the new character written by itself. Some pupils will ask to be allowed to write it on the board. Then each one should write it several times.

APPLICATION

Pronouncing a new word when written; writing a new word when pronounced. The teacher writes the word *ship*. The children will quickly sound and whisper the word to the teacher, as the words given should contain only letters that they have learned. Give other words quickly for further testing. Next pronounce a word containing the new sound along with known sounds, for example, "pin." This the children must analyse independently and write on slate or pad. Individuals may be asked to sound the word aloud with the teacher, or, better still, a pupil writes it on the board. Give other similar words—"tip," "lip,"

"sit," "spin," "limp." When the class is dismissed, the pupils may be asked to find in their envelopes the tickets with the new character. They may make with the tickets the words that the teacher writes on the board.

24. WRITTEN PHONICS FROM ORAL ANALYSIS

Some teachers prefer to connect the spoken sound with its written symbol directly, without presenting the written word or words containing the sound desired. While this plan is not a necessary part of the Combination Method as explained in this Manual, many teachers have used it successfully. It aims to so associate the spoken sound and its written symbol in the mind of the learner so that one immediately calls up the other in consciousness.

(*a*) ORAL DEVELOPMENT OF THE SPOKEN SOUND "M"

The teacher pronounces clearly and naturally, slightly prolonging the sound desired, the words man, mill, May, mud, etc. The pupils individually recognize and give back the words. Other words, such as sum, Sam, tam, etc., are treated similarly.

The teacher asks the pupils to listen carefully to see whether the same sound appears in several words. She then pronounces man, mill, mud, etc. Pupils recognize and give the sound *m*. When each child can give the sound *m*, and can recognize it in spoken words, the class may be asked to give other words containing this sound. The pupils, with some suggestions from the teacher, may give ham, lamb, home, thumb, come, etc., etc. As the work at this stage is entirely oral, all these words may be accepted, but on no account should any spelling of a phonic sound other than the one to be taught be presented.

(*b*) THE WRITTEN SYMBOL "M"

When each pupil can sound "m" and can recognize it in words clearly pronounced, the teacher says: "Now I shall make the chalk say 'm' (sound)." She writes clearly on the black-board *m*, and at the same time gives the sound. The pupils in turn give the sound as she points to or traces the letter. This should be repeated and *m* written in several places. Next, the pupils may be asked to make the chalk say *m*, that is, write *m*. Pupils may be sent to their seats to trace the letter on paper with pencil, or to trace it by sewing on paper with coloured yarn, or to cut the letter out of paper.

Some teachers seek to impress the sound of a letter on the minds of their pupils by comparing it to sounds in life; "m" is the cow's sound or the bees' sound; "l" is the sound of the telegraph wire in the wind; "z" is the sound of the bee when angry; "s" is the sound the goose makes; "ou" is the hurt sound; "ee" is the sound the mouse makes when caught in a trap, etc., etc. So long as the comparisons add interest to the phonic lesson and do not become so interesting as to obscure the aim of associating sound and symbol, there is little objection to this device.

(*c*) UNITING SOUNDS

When the pupils have learned in this way "m" and "a," they may proceed to unite the sounds to form words thus:

m——a	a——m
m—a	a—m
ma	am

25. PHONIC SYNTHESIS

Phonic analysis must be followed by phonic synthesis, in order that the children may learn to apply their knowledge of phonic values to the recognition of words. The method is indicated below.

(*a*) TO SYNTHESIZE A LETTER (SOUND) AND A SYLLABLE

If the first step in phonic analysis has been to divide a known word into a letter (sound) and a syllable, the first step in phonic synthesis should be to combine a letter (sound) and a syllable to form a word. The teacher writes on the black-board *S* (*s*), *r, m, am, un, at,* and the pupils individually, in a whisper or aloud, give the sounds. This is a preparatory review.

The teacher writes *am* and it is sounded as before; then she writes *S* before *am,* thus—*Sam.* As this is a known word its pronunciation should at once be given. She writes *am* again, then writes *r* before it thus, *ram,* and asks what the word is. If the pupils have difficulty she will cover *am* and have *r* sounded, and cover *r* and have *am* sounded. The pupils will have little difficulty in forming the word "ram." Next, *m* will be placed before *am* and the word "mam" recognized.

The teacher places *s* and *r* before *un,* making *sun,* and *run,* and the pupils synthesize as before and recognize these words. Next, they will have placed before them as problems, *at, mat, sat, rat.*

The black-board should at the close of this lesson appear about as follows:

S	*s*	*r*	*m*	
am	*un*			*at*
Sam	*sun*			*sat*
ram	*run*			*rat*
mam				*mat*

(*b*) TO SYNTHESIZE "S", "A", "P"

The teacher writes on the black-board the letter *a* and has each pupil sound it in a whisper to her, so as to ensure individual effort. Similarly the letters *p* and *s* are briefly reviewed.

The teacher now writes *a* and *p* on the black-board so that *p* comes after *a* and at a little distance from it, as *a p* The pupil is asked to whisper again the two sounds, blending them slowly, then more rapidly. The teacher joins the two letters on the black-board as *ap,* and has the pupil sound the phonogram. The teacher writes the letter *s* in front of *ap* as *s ap* and has each pupil whisper, blending the sounds together as closely as possible, until they are united to form one syllable.

The teacher now writes the letters together as *sap,* and the pupil again whispers each part carefully, but as naturally as possible so as to coalesce the sounds into the word "sap." If the oral and written phonics have been thoroughly taught the pupil will have little difficulty in forming the word.

When the pupil recognizes the word "sap," the teacher asks him to tell something about "sap" to see if the form suggests the meaning. Such questions as, "Have you ever seen any sap?" "Where do we get sap?" will elicit replies that will show the extent of his knowledge. Where this knowledge is lacking it must be supplied by the teacher. The pupil may be asked to tell a story about "sap."

If time permit, the teacher may write short stories on the black-board for oral reading, such as:

The boy sips the sap. The man sees the sap. I see the sap run, etc.

NOTE.—In words where the final consonant may be separated easily from the rest of the word, as in "sash,"

the order of coalescing the sounds may be changed so as to begin combining them in the order in which the letters occur, for example, " s-a-sh," " sa-sh."

26. SYSTEMATIC PHONIC DRILL

Phonic Drill should be given daily and systematically along the two lines of analysis and synthesis.

ANALYSIS

Known sight words should be separated into consonant sounds and syllables, thus: *r un, m at,* etc. Later, these syllables may be separated into letter sounds, thus: *u, n, a, t.* The sounds thus learned must be clearly associated with their symbols.

SYNTHESIS

A vowel and a consonant may be united to form a word or a syllable, thus: *am, at, ma,* etc. Different consonant sounds may be combined with the same syllable, thus: *rat, mat, pat, fat.*

The same consonant sound may be combined with different syllables, thus: *rat, run, rap, ring.*

The phonic cards and chart described in Chapter VIII will make the phonic drill much easier both for teacher and pupil, as these will afford a record of work accomplished by the class.

27. A PLAN FOR PHONIC SYNTHESIS: WORD-BUILDING

Young teachers often find difficulty in forming phonic words from the phonic elements known to the class. Too

often reliance is placed on lists in a book. Any teacher by following the plan given below may form her own word lists for phonic drill and reading.

PREPARATORY REVIEW OF PHONIC ELEMENTS

The teacher writes on the black-board the characters whose sounds are known to the class:

a (short) ee o (short) m, s, t, n, c (hard)

The pupils individually give the sounds.

SYNTHESIS OF A VOWEL SOUND WITH A CONSONANT SOUND

Proceeding systematically the teacher tries each vowel sound (*i*) *before* each consonant sound and (*ii*) *after* each consonant sound, placing the results on the black-board.

a	*o*	*ee*	*a*	*ee*
am	*on*	*een*	*ma*	*see*
ass			*ta*	
at				
an				

At first only such combinations as form words should be written on the board, though the pupils may synthesize sounds orally to make syllables. After some progress has been made in phonic synthesis, the more important syllables may be written on the black-board for drill in recognition and in articulation. If the teacher uses the cards and chart described under the heading Phonic Chart, Chapter VIII, this work will be greatly simplified.

SYNTHESIS OF A VOWEL SOUND, WITH TWO (OR MORE) CONSONANT SOUNDS

The teacher places a consonant after a vowel and tries to form words by placing another consonant before the vowel:

am	at	an	seem	Tom
mam	mat	man	teem	tot
Sam	sat	tan	meet	cot
tam	tat	can	seen	not
ass	cat	Nan	teen	con
mass	Nat			

As a test of phonic knowledge, the teacher may now use some of these words to form sentences for sight reading.

28. HOW TO GET THE CORRECT SOUNDS

In teaching phonics, the teacher should be very careful to get the correct sounds herself. The sounds of *b, d, g, t,* have been taught as "buh," "duh," "guh," "tuh." These, of course, are quite incorrect.

Teachers should form the habit of consulting a good dictionary. The Concise Imperial is recommended. By constant practice they should acquire skill in oral analysis. Difficulties with the vowel sounds are usually settled by the dictionary; the consonantal sounds are made clear by oral analysis of words containing them. The sounds of some consonants, such as *m, r, s, f,* are better learned from the initial position; the sounds of others, like *p, d, b, t,* from the final position. Suppose *f* is the sound desired. Choose words such as fan, five, food; say them more and more slowly, lengthening chiefly the sound required, until the *f*-sound is isolated from the rest of the word. For the *t*-sound choose words such as cat, fat, mat;

pronounce them slowly until the *t* is separated, as much as can be from *ca, fa,* etc. Difficulty is often found in distinguishing the sound of *f* from *v, t* from *d, s* (in sit) from *z*—the first are unvoiced, the latter voiced.

It is advisable for the teacher to know the position of the vocal organs for the sounds, as it is sometimes of great assistance to describe, or actually to show, to a child the correct position when he seems unable to get the sound by imitation. The guttural sounds, for instance, might be produced more easily if the teacher and the children would place the fingers at the throat when saying a word containing a guttural, and notice how the muscles are set for each sound.

Those teachers who are not sure of the exact sounds should get help from some one who is. The sounds can be learned only from pronunciation. The sounds *d, b, g, w,* and *j,* are very difficult. These may best be got by pronouncing slowly words like sa-d, ro-d, Ro-b, tu-b, ra-g, ho-g, w-ill, w-ee, a-ge, j-ump, at the same time carefully noting the voiced part. By this process of separation, the consonantal sounds may easily be learned.

Chief Consonantal Sounds with Key Words (For Use of Teacher Only)

BREATH SOUNDS

h (hop)	t (mat)	p (map)	k (kite)
wh (whip)	s (Sam)	f (fan)	sh (ship) (hush)
ch (church)	th (thin)	x=ks (box)	qu=kw (quill)

SUB-VOCAL SOUNDS

d (lad)	n (no)	l (lull)	r (run)	b (rob)
m (man)	g (egg)	ng (rang)	w (will)	z (buzz)
	th (there)	v (vat)	j (jump)	y (yes)

Equivalent Spellings

Notes. 1. c=k (cat, come, cup), c=s (cent, city), s=z (is, has), ph=f (Ralph), ck=k (back), ge, or dge =j (age, ridge).

(2) The sounds in the following groups indicate that the same organs of speech produce them, for example, t, d, l, n, r, have the upper gum as passive organ and the tip of the tongue as the active agent. The remaining groups are k, g, ng; p, b, m; ch, j, y—; f, v; s, z.

Chief Vowel Sounds with Key Words (For Use of the Teacher Only)

Short sounds—a (fat), e (met), i (pin), o (not), u (tub).

Long sounds—ā (fate), ē (mete), ī (pine), ō (note), ū (tube).

Other sounds—ä (far), a (fall), ē (her), oi (oil), ou (pound), oo=ö (moon), oo (foot).

Equivalent Spellings

Short e=ea (weather); Long a=ai (rain), ay (day); Long e=ee (see), e (me), ea (meat), ie (field); Long i=y (my), igh (sigh); Long o=o (no), oa (boat), o (old), ow (yellow); Long u=ew (new); oi=oy (boy); ou=ow (now); a in (all)=aw (raw).

Teach ar, er, ir, or, and ur as syllables.

29. TEACHING THE NAMES OF THE LETTERS

There is usually no need of teaching the names of the letters; the pupils learn them incidentally in connection with the teaching of phonics. When it is necessary to refer

to a letter, do so by means of its alphabetic, not of its phonic, name. The connection between the letter-names and letter-sounds is very close, because in nearly all the letter-names the letter-sound is heard. Whenever occasion demands, therefore, use the alphabetic names when referring to letters—in teaching phonics, in transition from script to print, in a writing or transcription lesson.

It will not be very long till all the names are learned. Then they should be memorized in the alphabetic order to assist the pupil later in using the dictionary. The letters may be put on the board in the alphabetic order in a line at the top, or in a column at the side, a few at a time. The pupils may be asked to transcribe the letters in order from book or board, and to write them from memory, with constant reference to the Alphabet at the end of the Primer. They may arrange their letter-tickets, script, and print, in order on their desks.

No pupil should be promoted from the Primer to the First Reader Class until he has learned the Alphabet in its correct order, as a knowledge of the letters of the Alphabet in their order is of great use in all reference work or in arranging lists and tables.

CHAPTER V

READING AS THOUGHT INTERPRETATION

30. THOUGHT THE VITAL ELEMENT IN PRIMARY READING

In learning to speak the child associates the meaning with the spoken symbol; in learning to read he should be led to associate the meaning with the graphic symbol. The strength of the association in each case will depend upon the importance of the meaning to the child.

In the earliest black-board lesson, as in the reading of the most advanced scholar, the only thing that will hold the attention, and thereby provoke mental effort, is interesting material. "Interest is essential as the starting-point of the educative process; effort is essential as its outcome. The purpose of appealing to the interest of the child is to lead him to the point where he will put forth effort." (Munroe)

The subject-matter must touch the child personally if it is to be of value in learning to read. It must appear for him in the form of action, rhythm, stories, observation, plays and games, if the symbols of reading are to be fraught with meaning for him. What is of interest to the child, and what is of value to society, should both be kept in mind in selecting and arranging primary reading lessons. The whole purpose and essence of reading is the communication of ideas. It is the thought—the impression, rather than the form—the expression, which gives value to what is read.

31. NATURE OF MATERIAL

The first requisite for good reading is interesting material that arouses expectation in the pupil, who will then make every effort to discover the meaning for himself. A few points need to be emphasized here. First, there should be very few new words used at the outset; otherwise much of the time will be taken in getting pupils to recognize them, and the reading will be expressionless. Second, the length of the sentences should be regulated by the stage of progress of the class. If the sentences are too long, the pupils will stumble over them; if too short, the pupils will find them too easy and will read carelessly and in a jerky fashion.

Direct narration is generally more attractive to children than indirect. If the narrative is cast in the form of a dialogue, the child's interest is increased and his expression improved.

Action words and sentences are interesting if pupils are required to perform the acts after silent reading of the sentences. Many words, such as Stand, March, Run, etc., are in themselves sentences, while others, such as Bring, Find, Touch, etc., with an object, form sentences.

Fables, fairy-tales, tales about heroes, stories about animals and plants, stories invented by the teacher or the pupils, personal experiences, etc., will furnish abundant material.

Questions written on the board for the pupils to read silently and answer orally, are useful.

32. FIRST READING LESSONS

The first reading lessons should be from the blackboard. Thought-reading should begin as soon as the chil-

dren are able to recognize a number of words and word groups sufficient to enable them to read short sentences. A few words and phrases, such as, top, cap, mat, run, hop, I see, It is, Do you, etc., will suffice to form a considerable number of such sentences. Such work gives the child the proper motive for reading, namely, the desire to get the thought and to communicate it to others. At the same time, it furnishes in an interesting way a good review of words and phrases.

Short simple stories may be written on the black-board for the children to read. Such stories are especially useful as exercises in expressive reading. They may be used before the book is introduced, and continued afterwards as a pleasing change.

33. ILLUSTRATIVE BLACK-BOARD LESSONS

(*a*) Suppose that the class has been told about the Eskimos, a common topic for primary classes. Draw or show a picture of a little Eskimo child. Let the children tell some of the interesting things learned about the Eskimos. Then write on the board sentences of the following nature:

I am a little Eskimo girl.
I am six years old.
I live in a snow hut.
It has only one room.
We have dogs and a sled.
My father lets me ride on the sled.
One day I fell off in the snow.
It did not hurt me.

(*b*) Sentences given in oral answers by the pupils may be written on the black-board.

(Show a child's hat.)	*I can see the hat.*
(Show the teacher's hat.)	*I can see the big hat.*
(Hide the teacher's hat.)	*I can not see the big hat.*
(Show the teacher's hat.)	*I can see the big hat.*

(*c*) A dialogue may be arranged for pupils who have acquired a limited vocabulary of written words:

Oral introduction by the teacher.—One afternoon in the fall two boys, Harry and Tommy, who lived near each other in a little village and played together nearly all the time, came outdoors just after dinner. Each had a basket in his hand. They each wanted to know what the other was going to do. (Write the rest on the board. Coloured chalk may be used to distinguish the parts of the dialogue.)

Harry.—Where are you going with your basket, Tommy?

Tommy.—I am going to the woods for nuts.

Harry.—Who is going with you?

Tommy.—I was just coming to ask you to go. Can you?

Harry.—Not just now. Mother wants me to go to the store for her.

Tommy.—Can you go then?

This dialogue may be continued at the discretion of the teacher.

34. READING LESSONS: GENERAL NOTES

Some general notes on the preparation for a reading lesson may be of use here. More definite suggestions will be made in connection with the different lessons discussed under "Detailed Treatment of Primer," Chapter VI.

PRELIMINARY TALK

Before assigning a lesson have a talk about the subject, to find out what the pupils know. If their knowledge is inadequate, present concrete material, show a picture, or make a drawing, and apply any or all of these to the building up of the concepts necessary for the understanding of the meaning. In primary readers there are usually many good pictures. Talk with the children about these pictures; ask what they see in them, how the parts are related to each other, and what story the picture tells. Every child in a primary class will have something to say about the picture on page 25 or that on page 32. For such a lesson as that on pages 34 and 35, a talk about Christmas and full stockings will prepare the pupils to enjoy the lesson and, therefore, to read it more expressively.

NEW WORDS

A new lesson should not contain too many new words. Words that pupils do not already know as sight words, or cannot recognize from their phonics, should be taught before the lesson is assigned for reading, unless the unknown words are not important in connection with the general meaning.

Many repetitions of words and phrases will be necessary, but it is quite possible to have repetition of words and phrases along with variety of thought. Too many successive repetitions of single sentences are inadvisable; the interest will dwindle and pupils will repeat from memory.

Silent reading by the pupils should follow in order that they may master the thought.

Oral expression of the thought should follow the silent reading. This is usually secured by having the pupils express the thought in their own words and discuss it with the teacher and, second, by having the pupils read the sentences aloud.

35. SILENT READING LESSONS

Most of our reading through life is silent, and even oral reading must be preceded by silent reading. The child should therefore be trained, or rather be given a chance to train himself, to get the meaning of the printed page. At first he may need a little assistance, but very soon he will require only to have interesting material given to him. Teachers of all grades may find a cure for unintelligent oral reading if they encourage silent reading. When a boy is absorbed in a book, there is only one thing that is holding him from his play, he is getting something from what he reads; he is learning to read intelligently.

Silent reading is the personal or individual way of getting the thought or image from the printed page. From the very beginning the child should be led to form the habit of interpreting the graphic symbols of the book into mental images.

The following general method of conducting a silent reading lesson is suggested:

Interest.—Arouse interest in the subject-matter by a short talk about the picture accompanying the lesson. Where there is no picture, a pointed question may be asked to arouse curiosity in the child; for example, the teacher asks: "Do you like riddles? Well, here are some in your book on page 26; what is the answer to the first one?"

Silent Reading.—The pupil should read silently to get the thought. At first, when the pupil knows few words or sounds, the silent reading should be done in the class. Later, the silent reading will be largely seat work. Through questions or suggestions, the teacher may aid the pupils to get the thought clearly.

Word-recognition.—If there are words in the new lesson which are unknown, they should be taught or told to the pupils at once. Not many unknown words should be introduced into any one lesson.

Oral Discussion.—The pupil may reproduce the story orally. He may be asked to tell in his own words the story of one, two, or more sentences, aloud or in a whisper, to the teacher. The teacher should enter into the spirit of the story, but should not interfere with the child's freedom of expression by correcting, at this stage, inaccurate language. Free discussion should aid the child in forming clear images. The pupils may be permitted to illustrate the stories by their art work and constructive work, or by imitative movements.

36. ILLUSTRATIVE SILENT READING LESSONS

A few lessons from the Primer are briefly dealt with here. Many suggestions as to methods and devices will be found in Chapter VI under "Detailed Treatment of Primer."

(*a*) *Primer, page 5.*

The teacher writes on the black-board such sentences as:

Run.
Run and hop.

The pupils read silently to get the thought. The teacher asks one after another to perform the act.

If the pupils know their own names, the sentences may be as follows:

Run, Tom.
Run, Mary.
Mary, hop.
Run and hop, Mary.
etc., etc.

(*b*) *Primer, page 12*

Pupils and teacher look at the picture at the top of the page. They have a talk about what they see in the picture—an old cat asleep on a mat, a rat running towards a shed, a house, etc. They talk about what would happen if the cat should waken.

When all are interested, the teacher says: "I think, perhaps, some little boy or girl saw this in real life once and mother took a picture of it and wrote down what was said. You see the picture; let us find out what was said by the little boy or girl. Look at the first line. It tells what was said first. What was said?"

The pupils read silently. When one can tell what is said in the line he comes forward and whispers the thought to the teacher. Other pupils do the same thing. Then one says aloud: "The little boy said: 'See the rat!' or, 'Look at the rat'!"

The teacher says: "The next line tells what was said next; what was it?" The teacher writes *fast* on the board for word drill.

At the third line the teacher says: "The little boy thought the rat's home was in the shed; see what he says about it in line three." The teacher should write *nest* on the board for word drill.

When line four is reached, the teacher may say: "Just then mamma put her head out of the window and asked a question. What was the question?"

A review of what has been learned may now be taken. The teacher questions thus: "What did the boy say when he first saw the rat?" "What next?" "What then?" "What did his mamma ask?"

The teacher then says: "The boy's answer is in line 5. What was it?" When the meaning of the answer has been given, the teacher should write *asleep* on the board for word drill.

The teacher then says: "The boy's mamma told him to waken the old cat up and do something. What was he to do? Line six will tell you." The teacher writes *put* on the board for word drill.

The last line of the lesson is useful chiefly for oral reading and is not considered here.

The teacher now reviews with the class the words—fast, nest, asleep, and put. She may form new sentences for silent reading by the class, by combining the words and phrases of the lesson in various ways.

(*c*) *Primer, page 30*

Before beginning this lesson, the teacher makes sure that the pupils know the words—grain, wheat, hen, goose, cat, dog, water, and flour. In all probability all will be known; if not, tell the pupils, or have them develop the words through their phonics.

A talk about what flour is good for and what it is made from will be enough to arouse interest. Then the teacher says: "Here is a story about something a hen once found. I think you will like to know what it was. The first sentence tells us."

The pupils read the first sentence silently. When called upon, a pupil tells the teacher what the hen found. The teacher asks other pupils if the answer is correct. Then the teacher asks another pupil what kind of hen this hen was.

The teacher now says: "The little red hen was hungry, but she was too wise to eat the grain of wheat. What did she want to do with it?" When the answer is given after silent reading of sentence two, the teacher says: "What question did the little red hen ask?" A pupil tells in his own words what the question was. The teacher writes *little, grain, wheat,* and *plant* on the black-board without comment, for future word drill.

The teacher then says: "Who answered the question? What was the answer? What did the hen say then? What did she do?" Each question is answered by the pupils in their own words, after silent reading of the lines indicated by the teacher.

In this way the lesson may be carried on to the end, or may be taken up in parts, lesson by lesson.

When the end is reached, the teacher and class may have a pleasant discussion of the question: "Was the little red hen selfish when she ate all the cakes?"

37. ORAL READING LESSONS

Oral Reading, is the expression, in the exact words of the printed page, of the thought gained from that page by silent reading. Intelligent oral reading depends upon understanding the thought. Expressive, fluent, oral reading depends upon seeing words in thought-groups so that the voice may utter them in groups. Mere word-saying or sentence repetition, is not reading.

READING TO THE CLASS

Reading to his class as an audience, leads to clear and distinct utterance in a voice loud enough to be heard. The pupil feels his responsibility and responds in voice and gesture. When the pupil reads to the class, he should stand erect, and face the other pupils, who close their books to listen. The pupil may be allowed at times to choose his own selection to read to his class. He may read from some lesson previously taught, or from a favourite story book brought from home for the purpose. This reading aloud from familiar matter gives him confidence.

QUESTIONING

Questioning by the teacher is an aid. Sometimes when a pupil has the thought clearly, and seems to image the situations distinctly, he fails to give proper expression or emphasis; in such a case, a question or two by the teacher may secure the desired result. For instance (Primer, page 7), the pupil reads without proper expression, "I see Tom. Tom has a top. It is my top." The teacher may ask, "Whom do you see?", "What has Tom?", and "Whose top is it?" She may ask the pupil to read now so as to tell just what the stories mean. Sometimes the addition of even a single word to a black-board lesson alters the whole meaning and expression. See sec. 52 (12).

IMITATION

Imitation is a very important factor in securing expressive oral reading. When the child enters school he already has many "habits of expression" acquired by imitation, or natural to him. These, if faulty, can be corrected and improved only by imitation. The teacher herself must furnish the model; and for this purpose, whether in ad-

dressing the children, reading to or with them, or taking part in their dialogues, she should employ her best powers of expression. She may gather many important hints from a careful study of the expressive utterance of the children themselves on the playground. Sometimes the teacher may find that a child knows the thought and images the situation and yet fails to give the proper shade of expression. In such a case she may say, "Let me try to read this," and ask the pupil: "Does that seem to be better?" This does not mean that she will expect a parrot-like imitation, but rather that her reading will render the thought clearly and vividly, and so inspire the pupils to read naturally and expressively.

DEVICES

To secure expressive reading, pupils should be required to read words in phrases or groups. To secure this, some teachers indicate a group to be read by a swing of the pointer under the group on the board; other teachers use two pointers, placing one at each end of the group to be read. If the lesson is in dialogue form, different pupils may be assigned different characters and the lesson may be read as a dialogue.

38. ILLUSTRATIVE ORAL READING LESSONS

A few lessons from the Primer are dealt with here in connection with oral reading. Many suggestions as to methods and devices will be found in Chapter VI.

(*a*) *Primer, page 5.*

When the words and their meanings have been learned, the pupils may be asked to read (pronounce the words of) this lesson: Run. Run, Sam, etc.

If the pupil does not give proper expression to "Run," the teacher may ask him to say the word as if he really wanted Sam to run very fast. If this does not secure proper expression, the teacher may ask the pupil to listen to her say it. She may then ask the pupil to try again.

The last line of the first lesson on page 12 of the Primer may be dealt with in a similar way.

(*b*) *Primer, page 13*

After the thought and the words of this lesson have been mastered through silent reading and word study, the teacher may ask the questions by reading from the book, and each child in turn may answer the questions by reading aloud from the book.

A variation of this may be had by having one pupil ask (read) the questions, while another answers (reads) them from the book.

Finally one pupil may be asked to read a question and its answer.

(*c*) *Primer, page 30*

This lesson may be arranged as a dialogue for four children. It is so interesting that animated expression should be secured easily. The children's attention may be called to the fact that the words of the hen, the goose, etc., are printed in inverted commas.

Oral reading of the lesson should follow the dialogue. The difference in pitch of question and answer, and of direct and indirect narrative is the chief difficulty. The teacher may find it necessary to read for the children, in order that they may discover that "said the hen," "said the goose," etc., is read in a lower tone than the other parts of the sentence.

39. RECAPITULATION OF STEPS IN READING

New words should be developed by means of phonics, or should be taught as sight words.

Silent Reading of the whole or of a part of the lesson should follow in order to master the thought.

Oral Discussion of the subject-matter to arouse and maintain interest should follow silent reading.

Oral Reading to express the thought in the exact words of the story, is the completion of the lesson.

Oral discussion and oral reading may well be intermingled.

40. CORRELATION OF OBJECT LESSONS AND READING

A child's progress in reading depends on his interest in what he reads. His interest "depends on the number and character of concepts recalled by the words," and his concepts are in proportion to his first-hand knowledge of the great world around him of nature and human beings. We cannot expect a child to have a lively interest in a lesson if he has no stock of images to make the matter real. Take, for example, the poem beginning:

> At evening when I go to bed,
> I see the stars shine overhead;
> They are the little daisies white
> That dot the meadows of the night.

This would be well-nigh meaningless to a child that has never seen a field covered with daisies, some growing in groups and some scattered widely over the meadow. One of the great secrets of good teaching in all subjects is to make things real to the children. Take them, or direct them to go, where they can see a field of daisies; if that is impracticable, let them at least see a picture, with a handful of daisies to piece it out.

41. TEACHING READING INCIDENTALLY

Many opportunities arise, in the class-room, for teaching reading incidentally in connection with Games, Class Movements, Nature Study, Literature, Oral Composition, etc. The general principle is that in oral lessons and instructions, special words and phrases are written on the board and used in conducting or reviewing the exercises. Much may be done in this way with no loss of time in other work.

(*a*) IN THE MANAGEMENT OF THE SCHOOL

The teacher calls one class "Class A" and makes use of the words *stand, turn, pass,* etc., in directing its movements. At first, these directions are given orally, but after the pupils are familiar with the spoken words the teacher says "Class A," at the same time writing on the board *Class A*. She then gives the usual oral directions to *stand, pass,* etc. The name *Class A* may be left on the board. No attempt is made to teach it. At another time she may write, or point to the name *Class A* and say, "This class, stand." If the pupils do not stand, the teacher reads *Class A,* pointing to the words.

Similarly, the teacher may write *stand,* at the same time saying "stand." Next time she may write or point to the word *stand* and say, "Class A, do this." The pupils will stand; if not, the teacher says "stand."

If no attempt other than this is made to teach such words, it is surprising how soon the class will learn—stand, turn, dismiss, pass, march, etc.

(*b*) IN NAMING PUPILS, DAYS, ETC.

The teacher may write *Willie* on the board at the same time saying: "This boy, Willie, may collect books." The

pupil collects them and his name is left on the board. At another time the teacher says: "This boy, collect books," and writes *Willie*. If Willie does not respond, the teacher says: "Too late, Willie," and asks another pupil, writing *Mary* instead. Similarly names of the days of the week, holidays, etc., may be introduced.

(*c*) IN GAMES, GREETINGS, ETC.

The teacher may say: "We will play this game," writing and at the same time saying the name, *The Miller*. The name is left on the board and the game is played. Greetings, such as "Good Morning," "Good Afternoon," may be taught similarly.

(*d*) IN ORAL LANGUAGE AND IN LITERATURE LESSONS

In story-telling the teacher writes *Silverlocks,* and says: "I will tell you a story about *this* little girl." Leaving the name on the board, she tells the story. When the oral reproduction period comes next day, the teacher asks a pupil to tell something about *Silverlocks,* writing, but not saying, the word. Next, headings for the different parts of the story are written, for example, *Silverlocks and the Soup, Silverlocks and the Three Chairs,* etc., and different pupils are asked to tell the story of the parts as they are pointed to.

In dramatizing, the teacher writes the names of the parts with the names of pupils opposite on the board:

Turkey Lurkey—Willie
Henny Penny—Mary, etc.

(*e*) IN ARITHMETIC

As the pupils learn the figures (symbols) for the numbers 1, 2, 3, 4, etc, the teacher may place picture number, figure, and written name together on the black-board and leave them there. Soon the pupils will know the written number names:

1	2	3	4	5
.	. .	. :	: :	:·:
one	two	three	four	five, etc.

Many other opportunities for this incidental reading will present themselves to the thoughtful teacher. It is well to remember however, that the work is, as its name implies, incidental. (Adapted from McMurry's *Special Method in Primary Reading,* Chapter VI.)

CHAPTER VI

METHODS APPLIED TO THE ONTARIO PRIMER

42. THE COMBINATION METHOD: OUTLINE

THE steps indicated in the parallel columns are to be carried on concurrently, but at different periods in the school days.

(*a*) PRELIMINARY BLACK-BOARD AND ORAL WORK

Reading	Phonics
1. Word-recognition and thought-getting by the use of action words, the usual word method, and nursery rhymes.	1. Oral Phonic analysis: *a*. By the teacher. *b*. By the pupils.
2. Black-board reading, in which words, phrases, and sentences are used as soon as they are taught.	2. Written phonics (about six sounds).

(*b*) THE PRIMER MAY NOW BE INTRODUCED

3. Reading the script lessons from the Primer.	3. Phonics given prominence in the recognition of new words.
4. Key words taught by the word method.	4. New sounds derived by analysis from the key words for later synthesis.
5. Beginning the printed lesson.	5. Black-board reading for practice in phonic synthesis.

6. Silent Reading:
   a. Class and seat devices.
   b. Reproduction of the thought in story form.
   c. Dramatization.
7. Oral Reading:
   a. From black-board exercises.
   b. From the Primer

6. Formal and systematic phonic synthesis or word building.

43. DETAILED TREATMENT OF PRIMER, PP. 5–9

During the first weeks at school, the beginners should have two or more lessons each day. Short bright lessons are more effective than long ones. Three or four lessons from five to eight minutes each, will give better results than fewer long lessons. These lessons should follow two distinct lines: (*a*) Reading for thought, and (*b*) Oral phonics. At first these should be taken in separate lessons, but as the pupils advance the two lines of work will overlap. In each reading lesson, however, after the first few weeks, phonics will play a part; and in each phonic lesson, thought or meaning will aid in pronunciation. The lessons outlined, then, will be divided into two sections, in each of which short lessons will be described. These two lines of work should be carried forward together.

A. *Preliminary Black-board Reading* to prepare for the Primer. In this work a number of phonic words should be introduced for later phonic analysis; for example, run into *r*-un, then *r, u, n.* The number of such key words presented before phonic analysis begins may vary accord-

ing to the judgment of the teacher. Some teachers teach from five to ten such words and then proceed to analysis; others teach as many as fifty.

B. *Oral Phonics as Training* of the ear and the voice preparatory to written phonics and word-building.

General Suggestions (*a*) The divisions indicated below and numbered 1 to 26 are suggestive of the *order of development* of the lessons, not necessarily of the *number* of lessons.

(*b*) If the teacher keeps in a note-book lists of the words taught, in the order in which they are taught, and also in alphabetical order, she will have material for systematic review. Some teachers keep such lists on the board, if the space there is large.

(*c*) Do not teach phonic sounds at first, but develop the habit of looking for ideas and thoughts in words and sentences.

(*d*) In the preliminary black-board work omit "am," "mama" on page 5.

(*e*) The black-board work given is for review of the words taught. (Primer, pp. 5-9) The list of sentences is suggestive, not exhaustive.

A. PRELIMINARY BLACK-BOARD READING

(1) "Run." See sec. 11.

NOTE: If the teacher finds this work interesting to the class, she may teach such other action words, as "Jump," "Stand," "March," etc.; or after a few names of objects in the school-room are taught she may use sentences such as "Run to the door," "March to the desk," etc.

(2) *Sam.* Show the picture illustrating the lesson, letting the pupils select "Sam"; tell a story about a boy named Sam; instruct a boy in the class named Sam, or one who may pretend to be Sam, to say his name aloud or to perform some act. In each case write the name on the board. Use for review on the black-board such sentences as "Run," "Run, Sam."

(3) *Hop.* Teach "hop" as "Run" was taught, but connect "hop" with the name "Sam" or any other Christian name known to the child; "Sam, hop." "— hop." Review "Run," "Run, Sam," through action work and oral reading.

(4) *and.* Review "Run"; review "hop." The teacher may now say: "Let us write *Run and hop.*" She asks the class to pick out *and.* She asks the pupils to erase "Run," to erase "hop." The pupils may now write *and* on the board to impress its form. Review with such sentences as "Run, Sam, and hop." See also sec. 42 (*b*).

(5) *map.* See sec. 12.

(6) *boy.* See (2) above.

(7) *the.* See sec. 15.

(8) *I see.* See sec. 13.

Black-board Exercise: *I see Sam. I see the boy. I see the map. I see the boy, hop,* etc.

(9) *has.* Teach as "I see" in sec. 13.

Black-board Exercise: *Sam has a map. The boy has a map.*

(10) *girl.* See (2) above.

Black-board Exercise: *I see the girl. Run girl. Run and hop, girl. I see the girl and the boy. Run, boy, and hop, girl,* etc.

(11) The teacher asks the child, "What is this?" and holds up or points to a map. The child answers, "It is a map" or "a map." The teacher says the chalk will say this, and writes on board *a map.* See sec. 15.

Now, by suitable questions develop from the child answers containing sentences such as—I see a map. I see a boy. I see a girl and a boy, etc.

Make a list of words for word drill: a girl, a map, a boy, etc.

(12) *mat.* See sec. 12.

Black-board Exercise: *I see a mat. Sam has a mat. The boy has a mat. The girl has a mat. I see a girl and a mat,* etc.

(13) *top.* See sec. 12.

Black-board Exercise: *I see the top. Sam has a top. The boy has a top. The girl has a top. I see the top and the mat,* etc.

(14) *my.* By questioning get from pupils such expressions as "my book," "my dog," etc. At first use "my" with a known name word in writing on the board—*my top, my mat, my map,* etc.

Black-board Exercise: *I see my top. Sam has my top. The boy has my top. The girl has my map and my top,* etc.

(15) *see.* Pupils know "I see." From this phrase, "I see" and "I" may be taken for word drill. Then change "see" to "See." The pupils will note the similarity in form. Tell them this is the "best dress" of the word, worn when the word comes first in a story. Obtain from the pupils: See my top. See the boy. See my cap. See my mat and my map. See Tom's cap. See Tom's top.

(16) *cap.* See sec. 12.

Black-board Exercise: *I see a cap. See my cap. I see Sam's cap. See Sam's cap. Sam has a cap. Tom has Sam's cap. I see the cap and the top. See my cap and my map.*

NOTE: In teaching the possessive form "Sam's," the teacher may say: "We write it this way to show that Sam owns this cap."

(17) *It is.* Develop from the class sentences containing "It is" as in the type lesson "I see" (sec. 13).

Black-board Exercise: *It is a cap. It is Sam. It is Sam and Tom. It is my top. It is Sam's map. It is Tom's mat.*

(18) *Do you.* After obtaining from the class sentences containing "Do you," proceed as in type lesson "I see" (sec. 13).

Black-board Exercise: *Do you see Sam? Do you see the top? Do you see Tom's cap? Do you see my map? Do you see the boy? Do you see the girl and the boy?*

(19) *nest, tree.*

Black-board Exercise: *Do you see the tree? I see the nest. The boy has a nest. It is a nest and a tree. See the nest and the tree. The girl sees the nest.*

(20) *man, sheep.*

Black-board Exercise: *The man has a sheep. It is a sheep. I see Tom's sheep. See the man and the sheep. The man sees the sheep. Do you see the man and the sheep?*

(21) *can, Can.*

Black-board Exercise: *I can see Tom. Can you see Sam? Tom can see a sheep. The man can see the nest. Can you see Tom and Sam? I can see the man.*

(22) *hen, pen.*

Black-board Exercise: *Tom has a hen. See the hen on the pen. Do you see my hen? Sam can see the pen. The girl has a hen.*

(23, 24, 25.) "Ding dong bell," etc. See sec. 17.

Teach only the words: who, cat, put, bell, her, thin, well.

(26) *little.* Introduce objectively. See sec. 10, third paragraph.

This. See type lesson, sec. 14.

Nell. Teach similarly to "Sam."

B. WORDS SUGGESTED FOR ORAL PHONICS

For special plans and devices, see secs. 19-28. The letters are taken in the order indicated in the Primer.

m. Mat, map, mouth, milk, Sam, come, man, Mary, Margaret, Tom, lamb, stamp, must, mug.

a. Apple, aster, attic, man, cat, ran, Alice, Albert.

s. Sand, seed, Sam, glass, Sunday, silly, kiss, Miss.

t. Mat, cat, feet, Tom, top, took, letter.

p. Map, tap, hop, sheep, pig, pat, pot, pitch, pen.

ee. See, feet, seed, sheep, meet, sweet, feel, tree, bee.

c. Cap, cat, cost, catch, crack, crust, tack.

o. Not, hot, on, hop, mop, Rob, lot, odd, hod, cod, rod.

h. Hen, hand, hot, hop, hat, hall, hill, hog, hunt, Hal.

n. Hen, pen, nest, man, tin, dinner, pinch, Ben, run.

e. Nest, hen, pen, egg, red, fell, best, bell.

sh. Sheep, shot, shop, fish, dish, wash.

l. Bell, hill, fall, lamp, little, slip.

i. Tin, hill, in, little, pin, sit, inch, Indian.

th. (in this) This, that, they, there, them, those, these, breathe.

th. (in thin) Thick, thing, pith, smith, south, mouth.

Written Phonics. When page 10 in the Primer has been reached, the teacher should begin to teach phonic analysis and phonic synthesis, to train the eye as oral phonics trains the ear. For the method of teaching these, see the lessons on *m* (sec. 22), *ch* (sec. 22), *i* (sec. 23), and on the synthesis of *s, a, p* (sec. 25*b*).

After some six sounds have been taught, the Primer may be taken up and read from the beginning with a view to phonics.

Work should still be carried on along the following lines: (*a*) Silent and Oral reading for thought and expression, using both Primer and black-board. (*b*) Systematic Phonic work.

When the class has again reached page 10, the reading should continue along the two lines of *thought-getting* and *phonics,* new words being taught by any method suited to the class and the teacher. Thus, teach "feet" (p. 10), as a word, using it as a "key word," analyse to get the sound "f" f——eet; then using the known elements "a," "n," build the word "fan." The teacher should keep her work in phonics in advance of her reading lessons proper. She may continue to introduce new words from the Primer by black-board work.

44. THE TRANSITION FROM SCRIPT TO PRINT

During the first few weeks all the exercises given on the black-board or on paper have been in script. Only pages 5—10 of the Primer are in script. The printed forms of the letters must be introduced before the pupils can use their Primers beyond page 10. If the transition is made when indicated in the Primer, the class will be familiar with the written forms and sounds of eighteen letters,

enough to afford plenty of practice in identifying words and sentences on the printed page.

The change from script to print is not usually difficult, because the written and printed forms of all but a very few letters are so much alike that one is easily recognized from the other. Yet a certain amount of instruction is necessary. Two plans, either or both of which may be used, are here suggested:

(*a*) Words, known to the pupils in script, are placed before the pupils with their printed forms under them, as on page 11 of the Primer. Small cards with the printed words only may be given to the pupils to match with the printed forms on the page. Short sentences made up of the words on page 11 may be printed on the black-board for reading.

Sentences or lessons, known to the pupils in script, may be printed by the teacher on the black-board or on a large card and the pupils asked to read. After the pupils read the lessons, the teacher may ask to have certain words (in their printed form) pointed out.

For seat work, cards with printed words from page 11 may be given the pupils to arrange under cards with the same words in script or to arrange in sentences.

NOTE.—It is not necessary for the teacher to do much printing, nor for the pupils to do any.

(*b*) The script form of a letter known to the pupils is written on the black-board by the teacher—for example *m*, and the pupils give its sound. The teacher tells the class that this letter has another "dress" or form when it appears in books or papers, but its "voice" or sound does not change. The teacher now proceeds to show this new form, and prints *m* on the black-board beside the written form. Points of resemblance and difference are noted by

the pupils, and the letter printed in various places on the black-board. Each time the printed form appears, the sound is given by one or more of the pupils.

All the practice afterwards in recognition may come from the use of the printed page, as it seems to be a waste of the teacher's time and energy to *print* reading lessons on the board. As new letters are taught, the script and the printed forms may be left on the board for a few days for the child's eye to become accustomed to them. Many teachers have permanently on the top of the black-board all the letters of the alphabet, capital and small letters, in script and print, for reference.

When dismissed to their seats, pupils are asked to pick the new form *m* from the box of letter-tickets which has been furnished for this purpose, or to find the letter on a page of their reader or other book. After sufficient progress has been made, pupils may be given exercises for seat work, in which words and sentences written on the black-board may be reproduced on the desk by means of the printed letter-tickets.

45. DETAILED TREATMENT OF PRIMER, PAGES 10–94.

PLAN

The Outlines given below for each page are intended as suggestions, not directions.

KEY WORDS

For teaching the phonics indicated on each page of the Primer, a word from that page is suggested as a key word, from which to obtain the new sound. It is understood that these key words are to be first taught as whole words. Any other word than the one suggested, if previously taught,

may be used. The key words are given in brackets after the phonic elements. The teacher who prefers to develop the phonics without resorting to key words will, of course, not need to use these words.

Teaching Notes for each page are arranged as follows:

(a) Phonic elements—Key words in brackets.

(b) Words on each page that may be recognized by phonic elements already taught.

(c) All other words on the page.

(d) Additional words that may be built up from the elements taught. The words in brackets are not phonic, but it is suggested that they be taught in this connection.

(e) Lists of sentences for black-board work. It is not supposed that any teacher will use all the words and sentences in these lists, but will make a selection, enough to ensure that the pupils have mastered the new elements.

(f) Suggestions of a general nature.

46. TEACHING NOTES

Page 10 (a) oo (food), f (feet), d (hand).

(b) Fan, feet, school, food, seed, hand, too, me, she.

(c) have, to, come, her.

oo (d) too, cool, coop, hoof, hoop, hoot, loop, moon, noon, pool, soon, soot, scoop, shoot, spool, spoon, stool, stoop, tooth, loose, school, smooth, foolish. (foot, two)

(e) Nell sat on a stool. Tim lost a tooth. Hal sat on the stool. The hen is in the coop. Sim is at school. It is cool at the school. Nell is on the stoop. She has a hoop. It

is cool on the stoop. Nell can see the moon. She can see two moons. The moon is in the pool.

(d) fan, fat, fin, fast, feet, feel, flat, flap, soft, off, fell, fill, left, loft, sift, fish, shaft, shelf, flash, stiff, finish, flesh, coffee, fifteen.

(e) The fish is on the shelf. Fan lost a sash. She left it on the step. Little Nell has fat feet. The spoon fell off the shelf. Sam has a can of shot. Hal has a pot of coffee. The coffee is hot. Nell fell off the step. Sam can sift the ashes.

d (d) cod, den, dim, dip, fed, lad, damp, dish, dash, deep, doll, feed, fond, food, hand, hood, land, mend, pond, sand, seed, send, shed, shod, spend, stand, dimple, middle, needle, (do, does, done).

(e) Ted can fish in the pond. Sid can fish too. Ted had a fish. He lost his fish. The fish is in the dish. The dish is on the shelf. The sand is damp. Stand on the mat. The mill is at the pond. It is damp at the mill. Dot had a doll. She lost it. She lost it in the sand. The pond is deep. Ted has a little ship. The ship is on the pond.

(f) "He" and "she" are phonic, if the pupils are told that "e" talks like "ee." In "school" "h" is silent.

Page 11. See sec. 42.

Page 12. (a) r (rat), u (run).

(b) rat, fast, shed, asleep, hill, sun, red, dress.

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(c) where, how, he, your, of.

(d) cut, cup, fun, hum, mud, pup, sun, nut, dust, hump, hush, lump, must, plum, pump, shun, dull, muss, cuff, muff, puff, stuff, plush, shunt, stump, sunset, puddle.

(e) The mud is deep. The mat is full of dust. It is damp at the pump. Some mud fell on Sid's cuff. Ted fell in the puddle. Ned sat on the stump.

r

(d) rat, rap, ran, rip, rim, rod, poor, raft, deer, rest, roof, room, drum, drop, free, fresh, frill, frost, creep, crash, crust, dress, drift, drill, steer, three, screen, street, thrush, rattle, ripple, ruffle, Fred. (her, there)

(e) Nell has a print dress. A deer can run fast. Fan can mend her dress. Fred is on the raft. He has a rod. He can fish from the raft. Do you see the hen on the roost? Can you steer the ship? Fred has a drum and a trumpet. The cat is up in the tree. Do you see her?

(f) For dramatization, see Chapter X.

Page 13. (a) ar (arm), g (eggs).

(b) farm, arm, are, eggs, goose, dish, did, get, them, got, grass.

(c) what, live, they.

ar

(d) arm, car, far, tar, card, cart, dart, farm, part, tart, lard, scar, smart, sharp, marsh, start, carpet, parsnip, harness, scarlet, (collar, dollar).

(e) The tar is hot. See the men put it on the roof. Tom cut his hand on the sharp tin.

Fred has a scar on his arm. Mama sent Dan to the shop for some lard. Carl has a little cart. Dan put some harness on Tip. Tip can pull them in the cart. The moths are in the carpet. Ned lost his scarf at the marsh.

g (d) pig, log, mug, get, gun, dog, fog, dig, egg, fig, flag, clog, lad, good, gun, drag, drum, stag, grip, geese, goose, glass, grass, green, garden, gimlet, target, garden.

(e) Do you see the flag? The flag is on the school. Do not slip on the damp log. Ted can dig in the sand. The hen has ten eggs in her nest. Gus has a flag on his drum. See the stag in the pond. Fred can dig in the sand.

(f) "are" is phonic, with the silent "e." Lesson suitable for dramatization.

Page 14. (a) y (fly).

(b) fly, three.

(c) no, yes, O, bird, for.

y (d) my, fly, try, dry, cry, shy, sly, spy, sty, sky, spry, asylum, stylish, myself, satisfy, multiply, supply, eye.

(e) Little Carl is shy. The grass is dry. See the pig in the sty. See the moon and the stars in the sky. Nell has a stylish hat. Dell can fry the fish. See the fly on the glass.

(*f*) A nature study lesson on birds and nest building may precede this. Have the class model a nest in clay or plasticine.

Page 15. (a) b (bell), k (mark), ck (tick), a (make).

(b) pat, as, bake, cake, take, mark, look, clock, fell, off, table, not, tick, pick, up, Ben, big, crack, case.

(c) with, oven, mother.

b (d) by, bad, bag, bed, big, bee, bug, cab, rub, sob, tub, stub, crab, Rob, beef, beet, belt, best, bend, Ben, bell, barn, bath, boot, bran, bleed, bloom, blunt, broom, brush, shrub, scrub, tumble, battle, beetle, bubble, marble, nibble, thimble, stumble, scribble, bamboo.

(e) Do you see the band? Sid can lift the tub. Ben has gone in a cab. Bell has her best dress on. Bess has beets in her garden. Rob has put the bran in the barn. He had it in his cart. Fred put the bananas in a bag. Rob built a shed for his lamb.

k (d) ask, desk, dusk, mask, milk, risk, silk, seek, task, brisk, book, cook, hook, look, crook, shook, took, brook, ark, bark, dark, hark, mark, park, shark, spark, market, sparkle, kid, keel, keen, keep, kill, kiss, sky, skim, skin, skip, skiff, basket, kettle, kitten.

(e) I can cook the fish in the kettle. It is dark in the park. Get the kitten some milk. I took the basket to get some eggs at the market. Look at the dog; he will kill the hens. The man got some silk at the shop. Put your book on the desk. Does your dog bark in the dark?

ck (d) back, tack, pack, black, track, crack, clack, neck, deck, peck, speck, sick, tick, lick, brick, stick, thick, lock, mock, rock, clock, stock, crock, duck, tuck, luck, cluck, truck, stuck, tackle, bracket, ticket, tickle, locket.

(e) Pick up the tack. Karl has a flock of geese. See the duck on the rock. The cat licks the kittens. Do not stand on the track. There is a thick block on the brick.

a (d) fade, game, gate, lane, name, cane, cape, lame, made, mane, pane, pale, safe, tame, sale, bake, cake, lake, make, rake, blade, blame, flame, frame, grate, paste, plate, skate, slate, taste, maple, cradle, table, stable.

(e) Kate made a cake. Tom has his name on his slate. His name is on the frame. Get me a spade and a rake. The boy came up the lane. See the lame man at the gate. Do not stare at Jane. Is that a tame snake? Let me go and get a cape. Has Tom the same plate? He has some grapes on his plate.

Page 16 (a) o (home), e (here).

(b) here, these, home, hoe, broke, Rover, stole, bone, hole, rose, garden, back, rake, spade, Dane, came, had, dog, ran, dug, root.

(c) one, day, bush.

o (d) bone, hole, nose, rose, hose, note, home, hope, pole, rode, rope, rose, close, stone, stole, coke, poke, broke, smoke, spoke, stroke.

(e) Did you cut the rope? Those roses are red. My cat's nose is soft. Tom spoke to little Rose. Stroke the dog's nose. Hal broke a pane of glass. Tom broke his slate. It fell on a stone.

e (d) here, these, secret, people, cashmere.

(e) Are these your books? The people ran to the store. Put these plants in the pots. Are the roses here? Nell has a cashmere dress.

(f) For preliminary black-board work, use names of dogs belonging to the children, and stories about them. Use freehand drawing and paper cutting to represent their pets.

Page 17. (a) i (fine), u (pure).

(b) crosses, blue, true, be, like, best, flag, find, book.

(c) our, Union Jack, there, white, brave, says, all, another.

i (d) die, pie, lie, tie, file, fine, lime, nine, fire, hide, line, mile, bite, life, ripe, pipe, like, pike, glide, pride, shine, slide, smile, spire, rifle, bridle.

(e) Hide your hands behind your back. It is time to make the fire in the grate. I like to slide. I like to ride too. Ripe apples make good pies. Did you see my fine needle?

u (d) use, tune, pure, Duke, flute, amuse, cube, blue, cure, mule, bugle, pasture (prune).

(e) Nell has a blue dress. Do you like prunes? A bugle is made of brass. Is a flute made of brass too? Do you see my mule? His name is Duke. He likes to go to the pasture. I use him to ride on. He amuses me.

(f) "find": *i* is long before *nd* in monosyllables; for example, find, mind, bind, grind, etc. Children may memorize lines 6-8. For seat work, have the pupils colour with crayons the pictures at the foot of the page. Have the class cut out and paste together coloured paper to make a Union Jack.

Page 18. (a) v (five), er (letter).

(b) ever, paper, under, letter, ruler, copper, silver, sister, brother, five, stove, seven, nine, line, slate, name, paste, made, knife, fire, seen, bag, desk, cup, dots.

(c) something.

v (d) cave, five, pave, save, hive, brave, stove, drive, vamp, vine, vest, shove, starve, sleeve, velvet, harvest, have, glove, live, give.

(e) Bees lie in a hive. Have you a shovel? Give me five cloves. That stove has a big oven. Is this vine alive? Feel the velvet on my sleeve. The dog saved the man. He is a brave dog. Do not step on the varnish. It took seven men to lift the stove.

(d) under, offer, order, paper, after, poker, Rover, ruler, baker, cover, butter, ladder,

letter, rubber, banner, dipper, fodder, faster, plaster, proper, rocker, sister, scraper, shiver, silver, spider, cracker.

(e) Come and have a ride in the cutter. Peter is a good baker. Put the butter and crackers on the table. Father and mother have had dinner. Come in and have your supper. My sister had a fever. The plaster made a blister. Take off your rubbers. Put on your slippers.

(f) Teach as a game, from black-board or Primer. The teacher writes one sentence on the board. The pupils read silently. One pupil is called on to perform the action by the teacher's writing the pupil's name after the sentence. When all the sentences chosen for one lesson have been read thus, review by using the names of other pupils. Use the answers to the questions for a black-board lesson on the following day.

Page 19. (a) w (wet), wa (want), ai (rain), ay (play).

(b) went, wee, way, want, will, with, wet, away, stayed, play, hay, train, rain, Ray, pig, market, had, beef, him, park, barn.

(c) said, they, some, roast, none, go, so, other, Tommy, meadow.

w (d) we, wee, wag, wet, weed, week, wave, wake, went, west, wick, wife, wide, wild, wire, wish, sweep, sweet, steep, swift, twig, twins, twine, twist, winter, wood, wool, (would and could).

(e) We can swim in the lake. We feel the wind from the west. Will you come to see me this week? Sweep the twigs off the front step. Did you see the weeds in the garden? I wish I had had some pine wood. Then I could make a fire. We get wool from the sheep.

wa (d) wad, war, wall, warn, warm, warp, wart, wash, wasp, water.

(e) The men went to the war. Do not waste the warm water. Was the wasp in the room? It was on the wall. Wash your hands and then wipe them. Does this wood warp?

ay **ai** (d) bay, day, hay, gay, lay, may, May, pay, Sunday, clay, play, pray, stay, sway, tray, Monday, crayon, spray, stray (they); rail, fail, fair, sail, braid, grain, gain, hail, hair, tail, drain, plain, sprain, mail, nail, paid, bait, faint, pail, pain, rain, wait, paint, stain (said, again).

(e) Monday is wash day. Dick plays with the clay. Is this Sunday? May came to-day. She can stay until Sunday. We can play in the hay. May made a clay doll. She put it away on the shelf to dry. The barn is full of grain. Will had to wait for the train. It may rain to-day. The rain fell in the pail. The farm is wet. We must put in a drain. Are you afraid to sail on the bay?

(f) For teaching Nursery Rhymes, see sec. 17.

Page 20. (a) ch. (bench), tch (catch), a before l (ball).

(b) bench, catch, pinch, pitch, watch, tail, chair, salt, ball, small, hall, wall, falls, that, Fred, but, let, us, game, by.

(c) baby, against.

(d) chat, chap, chin, chip, chop, such, rich, much, beech, chain, chair, cheek, cheer, charm, chase, chart, child, cheese, starch, chicken, children, ostrich; *ch*=*sh* in bench, bunch, lunch, branch.

(e) See the men march with the flag. Do not chop the wood on the bench. The children like to see the chickens. I put some cheese in your lunch. Take a chair and let us have a chat. Chase the ducks away from the porch.

tch (d) catch, hatch, match, snatch, latch, patch, ditch, hitch, pitch, stitch, switch, watch, crutch, scratch, Scotch, kitchen, satchel.

(e) Is there water in the ditch? Come to the kitchen and get a cup. Here is a pitcher of water. I will stitch this patch on the dress. Get me a match to start the fire. Do not snatch the paper. Who will go and hitch up?

(d) all, ball, call, fall, halt, hall, salt, tall, wall, small, stall, false, scald, halter, walnut; walk, chalk, stalk.

(e) Call Ray and Walter. I am tall but you are small. We use chalk at home. Rob walks under the tall trees. There are two stalls in the stable. We may play ball in the hall.

(f) In the second part of the lesson, use the dialogue form for oral reading.

Page 21. (a) j (Jack), ou (mouth), ow (cow).

(b) jug, jump, just, cow, down, growl, now, shower, mouth, cloud, good, old, nor, seem, black, soon, we, milk, supper, up.

(c) Mrs., chew.

j (d) jam, jog, jar, jet, jug, jot, jay, joke, just, jail, jerk, jump, Jack, Jane, Jean, June, July, jacket.

(e) Jack and Jane have gone away. See the blue-jay in the garden. June and July are warm months. Joe has a jug of milk. Get some jam. It is in the jar. The jail has stone walls.

ou (d) out, loud, sour, pout, shout, mouth, pound, round, hound, house, mouse, cloud, bound, couch, count, found, flour, crouch, ground, sprout.

(e) The mouse ran under the couch. The bell sounds every hour. See the clouds up in the sky. Get me five pounds of flour. Look to the South. The spout takes the water away. Little Tom crept out on top of the house.

ow (d) bow, cow, how, mow, now, row, scow, owl, fowl, down, howl, growl, brown, drown, crowd, frown, clown, crown, power, flower.

(e) The trees bow down in the wind. My dog howls and growls. May we go down town now? What is a scow?

(f) In connection with line 1, review incidentally other greetings, "How do you do?" etc., and teach "Good Morning." This story can be dramatized readily.

Page 22. (a) or (corn), y (silly).

(b) feed, may, chick, Biddy, corn, stop, sport, silly, empty, more, Norman, afraid.

(c) Toby, don't, hear.

or (d) cord, corn, cork, fork, horn, north, short, storm, thorn, torch, scorch, florist, forget, forest, fork, pork, torn, worn.

(e) Put the cork in the bottle. Were you out in that rain storm? Get some pork at the store. Do not forget to feed the horse. Put the forks on the table. Have you worn your red dress? No, it is too short and it is torn.

y (d) lady, baby, pony, pansy, study, windy, silky, jelly, candy, dusty, holly, shanty, greedy, sleepy, pantry, sticky, story, yoke, yell, yard, yarn.

(e) Tell me a funny story. Give Tommy a penny to get some candy. Lily gave a party for forty little children. They had plenty of cake and pie. They felt happy and sleepy after the party. They said the lady was pretty and jolly.

Page 23. (a) wh (when), o without final "e" (old).

(b) Hello, hold, cold, when, whisper, whine, why, crept, out, old, say, so, wise, bark, tell, never, howl, good, nose, kitty.

(c) talk, doggie, paw, should.

wh (d) why, what, when, whip, whisk, white, where, which, while, whale, wheel, whine, whittle, whisper (who).

(e) Who has ever seen a whale? Where is my whip? Why do you turn the wheel on the ship? Hold the whip while I drive. Who has seen my white kitten? I can tell what you say when you whisper.

o (d) old, bold, cold, fold, gold, hold, sold, told, scold, host, most, post, bolt, colt, jolt, roll, toll, soda, sofa.

(e) The door is open. Shut and bolt it. The postman came to the hotel. Will you hold the colt? He likes to roll on the ground. Tie him to the post. When he is older he will stand. Will he be sold soon? Oh, no, he will not be sold. Mother says he is as good as gold.

(f) The picture may be used as the subject for a language lesson.

Page. 24. (a) ng (ring).

(b) bang, clang, gong, ring, thing, running, shouting, reels, matter, sport, most.

(c) people, know, hurry, flurry, noise, fear, terrible.

ng (d) gong, hang, King, long, rang, ring, sing, song, sting, swing, bring, clang, cling, fling, strength, darling, dumpling, shingle, mangle, finger, hungry.

(e) Who is going to swing you? Ring the gong with your finger. Hang up your hat as

you come in. The bells ring in the evening. Do not swing on the gate. The wasp will sting if you try to catch it. The dewdrops cling to the flowers.

(f) Dramatize for expressive reading.

Page 25. (a) oa (toad), ow (snow).

(b) toad, road, throat, show, throw, low, willow, snow, morning, catching, lick, if, stoop, into, grubs, over.

(c) eat, many, tongue, flies, doing, Mr.

oa (d) oak, oats, toad, oar, boat, foam, loaf, coal, goat, soak, coat, load, soap, boast, cloak, coach, coast, croak, float, roast, toast, throat, oar, soar, roar.

(e) I would like some oat-cake. The foam looks like soap-suds. Can you poach an egg? Get your coat and come for a boat ride. Do not load the boat too much. See the foam on the water. Hear the frogs croak! Did you see the toad by the oak-tree? Roar like a lion. Jump like a goat. Croak like a frog.

ow (d) bow, low, mow, row, sow, crow, flow, grow, show, slow, snow, blow, arrow, throw, yellow, window, follow, hollow, narrow, swallow, sparrow, rainbow.

(e) Nell has a big bow on her hat. The water is shallow to-day. How narrow that ribbon is! The north wind brings the snow.

(f) Introduce by a nature study lesson. Emphasize the usefulness of the toad, in order to lead the children to treat it more kindly.

Page 26. (a) ea (eat).

(b) woods, tail, nuts, yellow, round, taste, sweet, far, strong, beak, fear, steal, lambs, easy, reach, scream, speak.

(c) sugar, grew.

ea (d) ear, eat, sea, tea, read, seat, year, veal, heat, leaf, meat, neat, beak, bean, each, east, peach, beast, cheap, clean, cream, dream, feast, stream, beaver, please, teacher, steamer.

(e) Here is an apple for each of you. Can you get some cream for my tea? Do not leave the meat on the plate. Clear the table, and put on a clean cloth. Keep the wheat in the barn. Can you reach the peach on that tree? It is up near that yellow leaf. Will you get it for me, please?

(f) The answers to the riddles, (1) squirrel, (2) orange, (3) eagle, should not be given by the teacher. Let the pupils guess them. Object lessons on each may be given.

Page 27. (a) oy (boy), oi (noise), ir (chirp), ur (fur).

(b) Jim, drum, gun, beat, soft, stroke, wrong, chased, teach, alone, Roy, boys, toy, hoist, enjoy, noise, first, birds, chirp, fur, purr, hurts.

oy (d) boy, toy, joy, Roy, Floy, annoy, enjoy, oyster, destroy.

(e) The boys enjoy a game of ball. Ben must not annoy Floy. Roy is a young boy. Little Ted will destroy his toys. Please get me a plate of oysters.

oi (d) oil, boil, coil, coin, soil, toil, join, spoil, point, joint, moist, noise, broil, boiler, pointer.

(e) Join hands and play. Make a noise like a robin. Point to the door. Make a coil with some string. Do you know what a coin is? Have you a coin in your pocket? How moist this earth is! That is good soil for the wheat.

ir (d) fir, firm, sir, dirt, birch, chirp, shirt, skirt, thirsty, girdle, thirteen, birthday.

(e) The fir tree is always green. The boys like to stir up the mud. Roy has thirteen marbles in a bag. See who can get there first. We are very thirsty on warm days.

ur (d) cur, fur, hurt, curl, turn, burn, hurry, nurse, purse, burst, churn, curve, church, purple, turkey, curdle, Thursday, Saturday.

(e) We make curds with sour milk. We churn the cream to get butter. The turtle has a hard shell. Bell has a long purple ribbon. Stroke the kitty and hear her purr. Do not let the meat burn. The turkey is a proud bird. Nurse is curling baby's hair. She does not hurt her. They will go to church very soon.

Page 28. From this page to the end, the lists, (b) and (c), of phonic words and of other new words in the lesson are omitted.

(a) qu (quack).

qu (d) quit, quack, quill, quail, quart, quilt, queen, queer, quick, quire, quaint, square, squeal, squeak.

(e) The queen is kind to the poor. Do not quarrel with the boy. The man paid a quarter for some plums. Go to the store for a quart of milk. How queer that quilt looks! It is made of such small squares.

(f) Have the children imitate ducks, chickens, etc. Dialogue will be a useful device here. Teach, one, two, etc., to ten.

Page 29. (f) Have the rhyme memorized and use it as a rote song. Another similar song for this stage is "Baby is a Sailor Boy."

Pp. 30-31. Use dialogue and dramatization.

Page 32. (a) nk (Frank), x (wax), c soft (cent).

nk (d) ink, bank, pink, rink, wink, tank, drank, Frank, plank, blank, blink, crank, ankle, thanks, tinkle, donkey, monkey, twinkle, sprinkle (uncle).

(e) The dog fell into the tank. Twinkle, twinkle, little star. Frank drank a glass of water. Did you thank the man for the ink? Put my pink hat in the trunk. What animal has a trunk? Frank has gone to the bank of the river. Can you throw a stone into the tank? Will it float? No, it will sink to the bottom.

x-ks (d) ox, box, six, axe, fix, tax, fox, mix, wax, axle, coax, flax, next, sixty, sixteen, express, explode.

(e) That man is sixty years old. Here is a box of wax candles. The ox can pull a heavy load. Let me mix the candy in the box. The pet fox ate six of the chickens.

c (d) ice, race, rice, face, nice, mice, fence, Alice, Grace, twice, voice, slice, bounce, spruce, choice, city, cent, pencil.

(e) That lace is five cents a yard. We can skate on this ice. The little mice like the spice cake. Alice put a slice of melon on the ice. Can you wash your own face? Harold has sixty cents in his bank.

(f) Baby's "Thank you" may suggest a little talk on politeness. Have the pupils memorize:

Politeness is to do and say
The kindest thing in the kindest way.

Page 33. (a) igh (high).

igh (d) high, sigh, fight, light, night, might, right, tight, slight, flight, bright, fright.

(e) Dogs delight to bark and bite. Do not sigh. The moon is quite bright to-night. Watch the flight of the birds.

(Cut-up story) One bright day we went to the park. We stayed until it was night. We came back in the moonlight. We saw the moon high up in the sky. We had a fright when a boy fell off the car. See sec. 51 (1).

(f) Have the poem memorized. A nature study lesson might well precede and prepare for this lesson.

Pp. 34-35. (a) aw (paw), au (Claus).

(d) raw, caw, jaw, saw, paw, claw, draw, thaw, squaw, straw, dawn, hawk, lawn, yawn, scrawl, drawer.

(e) Did you see the hawk? My kitty has sharp claws. I saw a man with a straw hat. Can you draw the picture of a dog? We yawn when we are tired. A fawn is a young deer. Hear the crow. "Caw! Caw! Caw!"

au (d) Maud, Paul, daub, haul, cause, sauce, fault, fraud, pause, saucy, caught, taught, saucer, because, August, Autumn, daughter.

(e) We like mint sauce with lamb. They caught a big rat in the trap. In the autumn the leaves fall off the trees. Paul can haul a big load in his wagon. Do not be saucy. People do not like a saucy child. Maud went to the country last August. She bought a cup and saucer at the store.

(f) This lesson suggests a black-board lesson on the subject of Christmas. Draw a large stocking to fill with words (names of Christmas gifts, etc.), for word drill. Special lessons for such seasons as Easter, Thanksgiving, etc., are always interesting.

Page 36. (f) Have the pupils illustrate this rhyme by art work.

Pp. 37-38. (a) ie (field), ew (few).

ie (d) chief, field, thief, pier, fierce, niece, piece, yield, shield, pierce.

(e) The fierce dog bit the thief. The horse is in the field. The lady sent her niece to the store. Here is a piece of apple for you. Little Fred is crying for a piece.

ew (d) dew, hew, few, new, pew, yew, flew, blew, stew, view, slew, news, Jew, jewel, newspaper.

(e) The dew is on the flowers. The grass grew fast after the shower. The horse drew the cart up the street. The boy threw his ball up in the air. Did you hear the news? Get me some screws to fasten the new door.

(f) The story suggests a lesson on how birds are protected from the weather at different seasons.

Page 39. (a) ea (head).

ea (d) lead, head, dead, read, heavy, steady, thread, breast, spread, breath, feather, leather, sweater, Heaven.

(e) Shoes are made of leather. An ostrich has long feathers. Take a long, deep breath. We get bread from the baker. Hold your head steady. That bird has a pretty breast and tail. You have read your lesson very well.

(f) The sound "ea" appears in this lesson in the word "breakfast." Read the story as a dialogue.

Pp. 40-41. (f) Use dialogue for expressive reading.

Page 42. (a) g soft (manger, age).

g (d) age, cage, edge, page, dodge, hedge, hinge, ledge, singe, serge, change, fringe, bridge, plunge, strange, sponge, gem, giant, ginger, George, gipsy, German, manager, stranger.

(e) George has an orange. The bird's cage hung by the hedge. What page are you reading? The sponge grows on a ledge of rock. Norman has porridge for his breakfast. A strange dog came into our yard. What is your age? Do you live in a cottage? Hear the shriek of the engine on the bridge.

(f) A good lesson in Ethics is suggested by this fable. Use dramatization.

Page 43. (f) Have pupils illustrate "Jack and Jill" by Art Work.

Pp. 44-45. (a) ei (reindeer), z (zoo).

ei (d) rein, vein, skein, weigh, reign, sleigh, eight, weight, eighty, freight, eighteen, reindeer, neighbour.

(e) The man cut a vein in his arm. That boy weighs eighty pounds. Fan is eighteen years old. Send the apples on the freight car. The reindeer pulls the sleigh. The rein broke as they were driving down hill.

(f) A black-board lesson on the children of Lapland will be interesting. See sec. 33 (a).

z (d) buzz, fuzz, size, blaze, dozen, froze, gauze, prize, razor, zebra, freeze, muzzle, puzzle, sneeze, breeze, bronze, Hazel, squeeze, Lizzie.

(ee) Let me squeeze the lemons. What size are your boots? The boy got a prize for his cow. The cold breeze froze the plants. How much are the lemons a dozen? Lizzie went to the zoo to see the monkeys.

After page 46, no suggestions regarding phonics or word drill are given. The teacher may develop this work as she thinks her class requires.

Page 46. Put some water into a pitcher or bottle, and have pupils show, by dropping in pebbles, how the crow got the water.

This story may be used for reproduction or for illustration by art work.

Pp. 48-49. Use dialogue and dramatization. The story may easily be enlarged by introducing new characters; for example, Ducky Lucky, Piggy Wiggy, etc.

Page 50. This story suggests other fairy tales to be told or read to the children for oral reproduction or for black-board reading.

The lesson also suggests a nature study lesson on the leaves changing colour in the autumn.

Page 51. After teaching the lesson in the book, the teacher may continue the verses on the black-board.

Page 53. The riddle at the bottom of this page may be used as a song. "Deep, deep, deep," call for expressive reading.

Pp. 54-55. An information lesson and an art lesson may well follow this story.

Page 58. Watch carefully the expression in this lesson; interest here depends upon expressive oral reading.

Pp. 60-61. Have the children imitate the song of the robin in connection with this lesson.

Read to the pupils, Longfellow's "The Birds of Killingworth." A nature lesson on "Birds and their use" will be helpful.

Page 65. Have the pupils memorize lines 1-8.

Pp. 66-67. Read with or to, the class, R. L. Stevenson's "The Wind," and Christina Rossetti's "The Wind." (See sec. 62.)

Pp. 68-70. Have the pupils learn the rhyme "Little Boy Blue."

Page 75. This lesson, "A Little Boy's Dream," is suitable for a rote song.

Page 76. Discuss with the class "the moral" here.

Pp. 78-81. If this story is read to the class early in the term, each pupil will be greatly interested in it when the time comes to read it for himself.

The pronunciation of "eat," when in the past tense, is *et;* see Concise Imperial Dictionary. The word occurs also on page 91.

Pp. 84-87, and 92-94. These lessons suggest other stories of little children in other lands. The teacher will find suitable material in Chance's *Big People and Little People of Other Lands.* American Book Co., New York.

CHAPTER VII

ADDITIONAL NOTES ON THE PHONIC METHOD

MANY teachers prefer to introduce the Phonic Method at the beginning. For these the following detailed treatment of the lessons in the Primer is given:

47. OUTLINE OF PROCEDURE

1. Oral Phonics. (*a*) By the teacher. (*b*) By the pupils.
2. Fixing of association between sounds and written characters.
3. Writing of characters to represent sounds.
4. Words formed by synthesis, oral and written.
5. Rapid word-recognition as preparation for reading.
6. Introduction of Primer.

48. DETAILED TREATMENT OF THE PRIMER, PP. 5–9

When the children's confidence has been gained, each child should whisper something, which the teacher will write on the board. An older scholar may then be called upon to read the statement, and the children learn that their own words have been made visible. "What talked that time?" "The chalk." "Did it talk out loud?" "No, the chalk marks showed what each one said." The teacher now may write on the board: *Go to my desk, lift the blue book and bring it to me.* From a higher class the pupils choose a boy who can read to perform the action. These devices will show the children that certain marks on the board mean certain things, and will, it is hoped, help to rouse in most children the ambition to read for themselves.

In the teaching of phonics, the knowledge gained in each lesson should be put to use at once, to keep the child interested in his work. The characters already learned should be reviewed along with every new character, as shown below, so that the child, by constantly using his knowledge, is getting more power to recognize words readily. When a new word contains only phonics that have been learned, the child should get no help from the teacher, but should be required to solve the problem for himself.

1. ORAL PHONICS

(1) From the very first the teacher should begin a system of oral phonics. The teacher sounds slowly, that is, prolongs each sound of words with which the child is perfectly familiar, and has him tell what they are. This trains his ear to recognize individual sounds, and shows him that what was to him a single whole or word is made up of several parts. It also trains him to unite or coalesce the sounds into a word. He will be more interested if it is called "A Guessing Game." Use such words as—mat, cat, Sam, sat, sap, tap, cap, as they contain the sounds which will be taught first. The names of the children in the class, if short, may be used, and some member of the class allowed to point to or touch the pupil named. Words denoting an action, for example, sit, run, hop, walk, may be sounded, and the children may perform the action instead of saying the word. The names of articles in the room may also be sounded, and the articles touched or pointed to.

(2) When the class has solved several of these problems, the teacher should make a slight change. She should say the same words as whole words, and ask the pupils to sound them with her, touching a finger tip at each sound.

After some practice in this exercise it is surprising how quickly the majority of children will sound or analyse for themselves. This also assists in obtaining purity of sound. These two steps constitute oral phonics.

2. ASSOCIATION BETWEEN SOUNDS AND WRITTEN CHARACTERS

(1) The teacher may now tell the children that she will write on the board what they sound. She should have them again sound the word "Sam," touching her finger tips. "Now sound it again," but this time she touches only the first finger, and they dwell on that sound while she writes *S* on the black-board. Repeat this several times, writing *S* each time. "What does this letter *say?*" The children give the sound of *S*. Repeat as above to get *a* and *m*.

(2) "Now sound them for me as I point." In this analysis, do not allow any break between the sounds. Have the children run each sound into the next, and much trouble will be saved. When sure that the children know the sounds in their proper order, the teacher may point to any one of the three and have a pupil give the sound. Do not attempt to teach all this in one lesson. A number of short teaching periods will be found more successful than one long lesson. At each new stage the previous steps should be rapidly reviewed.

(3) *m*. Again write the word *Sam* on the board, and have the children sound it. Place special emphasis on the sound and form of the *m*. This is chosen first as it is easily made by the children. Some may volunteer to make it on the board. The teacher should make several *m's* on the board and allow the children to trace them with col-

oured crayons. When dismissed, they may then pick out of their envelopes all the tickets they can find marked with the letter *m*. See Seat Work Devices, sec. 52.

(4) When the class is called again, a drill in oral phonics should be given; the teacher sounds m-a-t, m-a-n, m-ee-t, m-a, m-a-p, s-ee-m, S-a-m, any short word containing the sound of *m*. Those who recognize the word should raise the hand and whisper it to the teacher. Then, the teacher should say several short words, which she and they should sound together, the teacher gradually dropping out of the game. Let "Sam" be the last word sounded. "Who will make it for me?" The teacher should have a supply of cards or pieces of heavy paper, 3 in. by 4 in., on which she has written, or, better still, painted, in large hand, *S's, a's,* and *m's.* The children will be much interested while one of their number chooses the three cards and places them in the ledge of the black-board. If he puts them in the wrong order, the children sound each one for him, as they did while the teacher was writing it on the board.

3. WRITING CHARACTERS TO REPRESENT SOUNDS

(1) Draw attention to the *m* again and lead the children to make it in the air, the teacher using her left hand and making it from right to left. Each one may write as many *m's* on the board as space will permit, after which they should write it on their slates or pads at the desk. No cramped writing should be allowed. Each letter should be written large.

(2) *Ear Problems.* At the next lesson, after the oral phonics, some child may again make "Sam" with the cards. "Now who will make 'ma'?" The children must

hear the word, sound it, choose the correct cards, and place them in position. The word "am" may be made in the same way. These problems by cards or by writing are termed Ear Problems. (See *Learning to Read,* by J. L. Hughes.)

(3) *Eye Problems.* The teacher may now write on the board *ma* and have the children sound it slowly without any break between the sounds. "Am" and then "Sam" should be sounded in the same way. This is an introduction to the Eye Problems, which consist of unknown words made up of known sounds, and which the children solve by sounding each one for himself. At this stage it is impossible to give a real eye problem, as the same words must be repeated many times. The words should not be drilled on as words, but sounded again and again until the union of sounds becomes perfect.

4. WORDS FORMED BY SYNTHESIS, ORAL AND WRITTEN

Some children have difficulty in uniting sounds. To help them the teacher may press her thumb and first finger together and, as long as these remain closed, the children sound the *m,* prolonging the sound, and changing to *a* as soon as the fingers are opened. If this device proves ineffective the second sound should be whispered. Another device is to write *m* on one side of the slate and *a* on the other. Let them sound *m* as long as it is shown; then, when the slate is turned quickly, *a* is seen and sounded for an instant, and the slate put out of sight.

ă, s. As soon as the *m* can be written at all well, teach the class to write *a.* The words "ma" and "am" may then be written on the slates. Afterwards the small form of *s* may be taught, the teacher simply telling the children

that the big one was used because it was in a boy's name, but that in other words we use the little *s*.

t. In the next lesson, drill on oral phonics should be given with words containing the sound of *t*—mat, seat, sat, slat, Pete, pat. Then the class should sound aloud—meet, neat, cat, etc. Next ask them to write "ma" on the slate, then "am," then "sat." The class start out confidently, *s a,* but come to a halt as the form of the letter *t* is unknown. The teacher may then write it for them on the board. Talk about the letter—how straight he is, just like a soldier—the cross may be his tie or gun, as fancy dictates. Several may make the letter on the board. The class should then complete "sat" on their slates, after which "at" and "mat" may be written. The word "tam" may also be used, if the children call their caps by that name. If the teacher prefers, she may use "mat" and "at" as eye problems instead of as ear problems.

p. Oral phonics. The words sap, tap, sleep, steep, etc., are to be analysed by the teacher; the words map, keep, top, mop, etc., are to be analysed by the pupils. Introduce the letter *p,* letting the children feel their need of the new form before giving it to them. With the new letter, the words tap, map, sap, pa, pat, pass, past, may be written or sounded from the board. Give also the word "stamp" as an eye problem. It may be necessary to sound it several times as the children's power to distinguish sounds is not very great, but if the system of oral phonics has been followed faithfully, there will not be very much real difficulty.

Dwell on these five letters until the class can either write or sound any words which can be made up from them. *Make haste slowly.*

ee. Oral phonics. The words seat, meat, steep, lean, peep, etc., are to be analysed by the teacher; the class

analyse steel, sleep, seem, see, etc. "Who can hear a new sound?" If only two or three in a large class raise their hands, the class should analyse the same or other words containing the sound *e,* until it is recognized. The teacher should then write "meet," on the board, and have the children sound it. The children will at once point out the new characters which come "hand in hand," to represent the new sound.

Test words—see, meet, seem, sees, peep, steep.

5. WORD-RECOGNITION AS PREPARATION FOR READING

Word-recognition in Sentences. When *m, a, t, s, p, ee,* have been taught, it is advisable to introduce the pronoun "I" so that a sentence may be formed as quickly as possible. The teacher writes *I see,* and then with three or four strokes draws a tree. The children naturally say, "I see a tree," not "I see tree." In this way write several sentences with pictures of any objects that can be made with a few strokes—a chair, a pig, a wagon, a top, etc. The drawing will not be criticised. Next write *I see Sam.*

When dismissed to their seats, they may reproduce on their slates the sentences on the board, using the letter-tickets, and drawing the objects or making them with slats. In the next lesson, teach "the" and "a."

c. Oral phonics should be given as in previous lessons. Though the word sounded may be written with a "ck," this makes no difference, as it is the sound, not the form, that is being given. At this stage, too, words with four or five sounds may be sounded to give greater power. When sounding long words, each letter should be given its full value; for example, the word "sleep" should be sounded s-l-ee-p, "camp" as c-a-m-p. Be very careful

that the sound given be not "cuh." As only a few words are available at this stage, it is necessary to use the same words for both eye and ear problems.

Test words: Cat, cap, camp, cast, scat.

Take "cap" as an eye problem. A variation from the usual method may be made by asking: "Who can get me this?" One pupil performs the act, instead of having each of them sound and say the word. With "cat" as an eye problem the question may be asked, "Who can draw it?" and the "cat" may be drawn by each one on his slate, or by one pupil on the board, instead of letting the class say the word "cat." In the ear problems camp, cast, scat, there may be a short talk about a "camp." The action of throwing will suggest the word "throw," which is sometimes called "cast." A graphic account of the cat stealing the dinner while the mother's back is turned will develop the word "scat." The children will be more interested in writing these words after talking about them.

In the review lesson the ear problems may be given as eye problems and vice versa.

Sentences for word-recognition. I see a cap, a cat, a camp—three sentences. Sam sees a cap, a cat, etc. Pat sees a cap, a cat, a camp, etc. The cat sees Sam. The cat sees a cap, etc.

In introducing *The* at the beginning of a sentence, the teacher may say that the *T* is dressed up, as he is captain.

o. Oral phonics as before—top, cop, pot, mop, pop, spot, Tom, Tot, cost, stop, moss, toss.

There are a few exceptional words containing *o* that should be taught when the correct sound of *o* has been mastered, because they are very useful in sentence building. In "some" and "come" the *e* is silent and the *o* has the sound of *u*. In "to" the *o* has the sound of *ö*. The pupils

may sound and pronounce them several times in order to remember them. Tell the children that there are some words that we must remember, as the letters do not say what we expect.

Black-board Exercises: I see a (top, pot, cot, mop). Tom sees the (top, pot, cot, moss). Sam sees Tom. Tom sees Sam. Sam sees some moss. I see a spot. Who says that? Where is the spot? Come to the camp, Tom.

h. The letter *h* is better taken with the vowel sounds than by itself, as it represents merely a breath. Review the vowel sounds already taken, namely, *ă, ee, o*. Write the corresponding letters on the board. Prefix the letter *h* to each of these. Sound these combinations several times. Attach to a combination a known consonant, forming words such as ham, hat, hap, hot, hop.

Give a large number of words in oral phonics, sounding *h* and the vowel as one sound; for example, ha-t, hea-p, ho-t, hee-l, hai-l, hea-l, hu-m-p, etc.

Ham, hat, has, hop, hot, Hal, he.

The pupils will write the last word "hee." The teacher simply erases the second "e," saying that sometimes one of these letters is sufficient to give the sound. She then writes *me*. It is not necessary to lay great stress on the words "he" and "me."

Black-board Exercises: Make at least twelve sentences with the following words: Pat, Sam, Tom, sees a hat, ham, top. Write these sentences on the board and have the pupils read them: Tom has some pop. Mama has a mop. Mama has some ham. I see Sam. Sam sees me. The cat sees the top. The cat has the top.

Instead of having the pupils read the last two sentences orally, the teacher may ask, "What will she do with it?" The pupil is thinking while he is sounding the words

rapidly. At this stage "mama" presents no difficulty, for the pupils have been doing so much for themselves that they are now sounding letters without much conscious effort. The teacher should consult the dictionary and see that the pupils get the correct pronunciation of this word, without, however, drawing their attention to the change in the sound of "a."

n. Give oral phonics. Can, man, on, nap, not, pan, tan, Nat, Nan, 'ant, snap, span, pant, scant, seen.

"No" and "so" may be taught in the same way as "some" and "come" above.

Black-board Exercises: Short sentences like—I see a can, etc. I can see the cat. The teacher asks "Where?" She then turns or covers the picture and writes the next sentence: *I can not see the cat.* (This is fun and expression at the same time.) Let the pupils read short sentences, such as, Nat has a mat. Nan sat on the mat. The man has a can. Hal has tan shoes. Nat can see the cat. The cat can see Nat. Pat can hop. Hop, Pat. Nan can not hop.

e. Give oral phonics. Hem, hen, met, pen, pet, ten, men net, sent, stem, nest, step, tent, spent.

Black-board Exercises: Nat has a pen. Nan can hem. Tom has a net. Hal met some men. He met ten men. Nat sees a nest. Nan has some pets. Tom can pet the hen. Sam sees Tom at the tent. The men sat on the steps. See the man at the tent. Tom can not step.

Instead of having the pupils read the last sentence orally the teacher may ask "Why," and the answer will reveal whether the pupils have the thought.

sh. Give oral phonics. Cash, hash, sash, mash, sham, shop, shot, sheep, sheet, smash.

Black-board Exercises: "She" may be taught, and "he" and "me" reviewed at the same time. Hal has a sheep. Tom shot at a can. Nat can hop. He can hop to the shop. Nan has a sheet. She can hem the sheet. Mama has some hash. Pat has a sash. See the sheep at the pen. See Sam at the shop. The man sent Tom to the shop.

l. Give oral phonics. Lap, last, lamp, lost, heel, clap, slam, slat, lash, clam, sleep, slap, steel, class, slant, plant, splash, shall, sleet, peel, Nell, sell, tell, smell, spell, apple, cattle, tattle, nettle, steeple. This letter is not to be sounded "ul."

The following are not to be read orally, but acted: Clap, sleep, hop, peep, stamp, pant, snap, peel, splash, scat.

Black-board Exercises: Nell lost a hat. Tom lost a top. Sam sees a lamp. Hal has the lamp. Hal has a clam shell. Tell Nell to come. Tell Nell to come to camp. Nat lost a cap. He lost the cap on the moss.

Draw attention to the "ll" at the end of many words.

NOTE.—Where long lists of words occur, it is not necessary to use every word. When the pupils have power to use the letter, it is time for a new lesson.

Where little stories of two, three, or more lines occur, it is suggested that the teacher copy them, or make out others and write or typewrite them on cards for the pupils.

i. Give oral phonics. Lip, him, hit, pin, pit; tin, tip, limp, Min, Sim; shin, slim, spin, slip, mist; list, mint, slip, Miss, hiss; split, splint, pimple, polish, little; mill, hill, pill, still, spill; tiff, stiff, cliff.

Draw attention to "ss" and "ff" whenever they occur.

Nat is on the ship. Hal has a tin top. I can not see in the mist. The pin is in the cap. Sim has some shot. The shot is in a can. Sam is at the camp. He is in a tent. He can sleep in the tent.

Tim has a top. It is a tin top. Tim can spin his top. He can spin it at the mill. The mill is on the hill. Tim hit his heel. He hit it at the mill. Can Tom help him?

The teacher may use this as a "cut-up" story. See sec. 51 (1).

th. (breath sound) Give oral phonics. Lath, moth, path, thin, cloth, teeth; (throat sound), this, that, then, them.

Nell has a cloth cap. Tom is on the path. See the moth in the cloth. This cloth is thin. Sim hit his teeth. The moth is at the lamp. Tim lost his top on the path.

6. INTRODUCTION TO THE PRIMER

After the lesson on "th" is taught, the Primer may be placed in the hands of the children. Turning to page 5, the pupils may be asked to look for the words they know; then for the words they do not know. They will at once point out the word "Run." The teacher whispers to a boy to run. He does so and the pupils know at once what the whispered word was. They may be told that "Run" is the word in the book; they wait, after a pupil says "Run," to hear the name of the boy who is to run; for example, "Run, Charley."

"Whom does the book tell to run?" "Sam." "Any one else?" "Mama." Find "Run" on subsequent pages. "Does the book tell Sam to do anything else?" "Yes—hop." "Tell a boy to hop." "Tell him to do both." The pupil says "Run and hop," and the boy does both. The book tells Sam to "Run and hop." "See who can find the word *and.*"

Page 6.—The only words to be taught are "boy" and "girl." The teacher may ask some boy to stand up. She may ask the questions: "What is your name?" "Where

do you live?" "How old are you?" "What are you?" When the answer, "I am a boy," is given, the teacher may show the word "boy" to be found on this and subsequent pages of the Primer. The word "girl" can be taught similarly.

Page 7.—"Do," "you," and "my" are the only words to be taught.

Page 8.—"Tree" is the only word that cannot be sounded. The sound of the "r" may be suggested and the word will soon be sounded.

NOTE.—The lessons in the book should at first be taken only occasionally. The lessons in Phonics should be specially stressed and, as they continue, very few phonic words in the Primer will have to be taught as individual words; for example, on page 10 the word "well" will probably be the only word to require teaching. It may be taught as was the word "tree" on page 8. After the transition from script to print, the script should still be continued for black-board work; otherwise the pupils will have an additional form of the letters to learn, namely, the teacher's print.

The remaining lessons in the Primer may be treated as shown in secs. 45, 46, Chapter VI. Suitable material is given in the notes on each page. It is to be understood that every lesson on new letters should begin with a drill in oral phonics.

CHAPTER VIII

PHONIC CHART

49. The teacher will find it useful to build up a phonic chart each year with her class. A cream or white window blind mounted on a Hartshorn roller will best serve the purpose, though manilla paper will do. Materials required will be paper for the chart, strips of paper for letter cards, and a brush and India ink for marking the chart. The letter cards when made would appear thus |_____ s |, | s _____| both sides being used. The letters are placed near the ends so that, when the teacher places the card before or after the phonogram, the letter may appear as part of the word, thus: |_____ s| at, ab|s _____| There should be cards for each important consonant sound, whether represented by one letter or by more, s, sh, etc. The chart should be built as the sounds are taught and the work proceeds, and will serve as a record of phonic work and as a device for drill. It should be arranged in six columns, and have at the foot a list of consonant sounds, written down as soon as they are taught. The following illustrations will show the appearance of the chart at three different stages—when just begun, when more advanced, and when completed. The vowels at the head of the first five columns are to represent short sounds. The sixth column should be a record of the other vowel sounds taught. Do not ask for short vowel sounds at the top until they have been taught.

The chart, if used for rapid drill daily before the phonic lesson begins, will be found to be of great assistance. This drill should be based largely on (*a*) recognizing at sight

phonograms—am, at, an, etc.; (*b*) combining with these the known consonant sounds to form words—tam, sat, man, etc.; and (*c*) sounding consonants and blending them—m, n, s, sn, sm, etc.

Chart just begun (From Primer, pp 5-6)

a	e	i	o	u	—
am					ee
at					
			op		
s, m, t, p					

Chart at later stage

a	e	i	o	u	—
am	em		om		ee
at	et		ot		oo
	en		on		
ap	ep		op		
ash	esh		osh		
s, m, t, p, n, sh					

As soon as a short vowel sound has been taught, it may be placed before each suitable consonant, and the syllables thus made inserted in the chart.

Chart nearly completed

a	e	i	o	u	—
am	em	im	om	um	ee
at	et	it	ot	ut	oo
ap	ep	ip	op	up	-y
—	ell	ill	oll	ull	ai
an	en	in	on	un	ay
ash	esh	ish	osh	ush	ew
aff	eff	iff	off	uff	oa
ad	ed	id	od	ud	ea
ag	eg	ig	og	ug	oi
ab	eb	ib	ob	ub	oy
ass	ess	iss	oss	uss	ou
ang	eng	ing	ong	ung	ow
ax	ex	ix	ox	—	igh
ack	eck	ick	ock	uck	
and	end	ind	ond	und	
.....					
.....					
.....					
s, m, t, p, c, h, n, sh, th, l, d, f, r,					
g, b, v, w, j, wh, qu, nk, etc.					

The order may be varied and the list extended at will.

A new chart should be begun and built up with every new class. The chart loses its usefulness unless it is a living thing, growing with the knowledge of phonics by the class.

CHAPTER IX

DEVICES FOR PRIMARY CLASSES

50. PURPOSE

It is well to remind the teacher that a device is useful not so much to keep the pupil occupied as to keep him *profitably* occupied. In addition to the devices already mentioned a few others are suggested. Those given here have been found useful, but the teacher should select and use them with discretion. She should not try to use all.

51. CLASS WORK DEVICES

(1) Sentences forming a story and written on slips of paper may be distributed among the pupils for them to read silently. Then the teacher asks each in proper order to read his sentence so as to give the whole story. This may be called a "cut-up" story. This device may also be applied to sounds forming a word.

(2) A sentence containing words already taught is written or printed on a strip of cardboard (4 in. by 30 in.). The sentence is shown to the class for a short time, then hidden, and a pupil asked to give the thought in his own words or in the words of the sentence. This should help to develop rapid thought-reading.

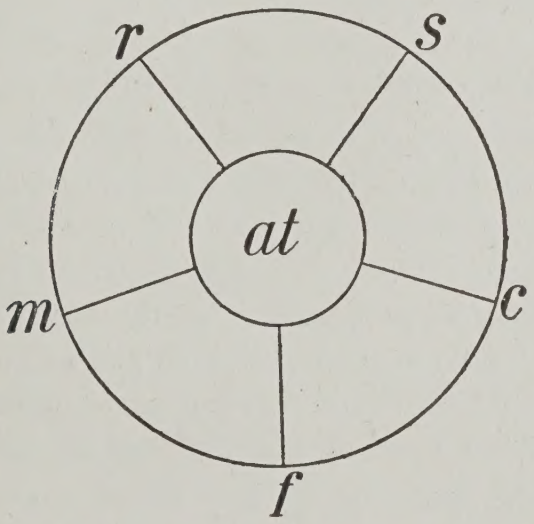
(3) A reading lesson of one or more sentences may be written on the board and covered by a map or curtain. At the proper time the story is uncovered and a time limit given for silent reading. At the end of this time the story

is covered again and the pupil is asked to reproduce it orally. Such stories should be short and very easy at first.

(4) New words may be impressed by drawing a ladder on the board and, as each new word is taught, writing it as a rung of the ladder. Then pupils may in turn try to "climb the ladder" by naming each word. He who misses "falls off," and must try again when his turn comes round. Letter-sounds may be drilled on in a similar way.

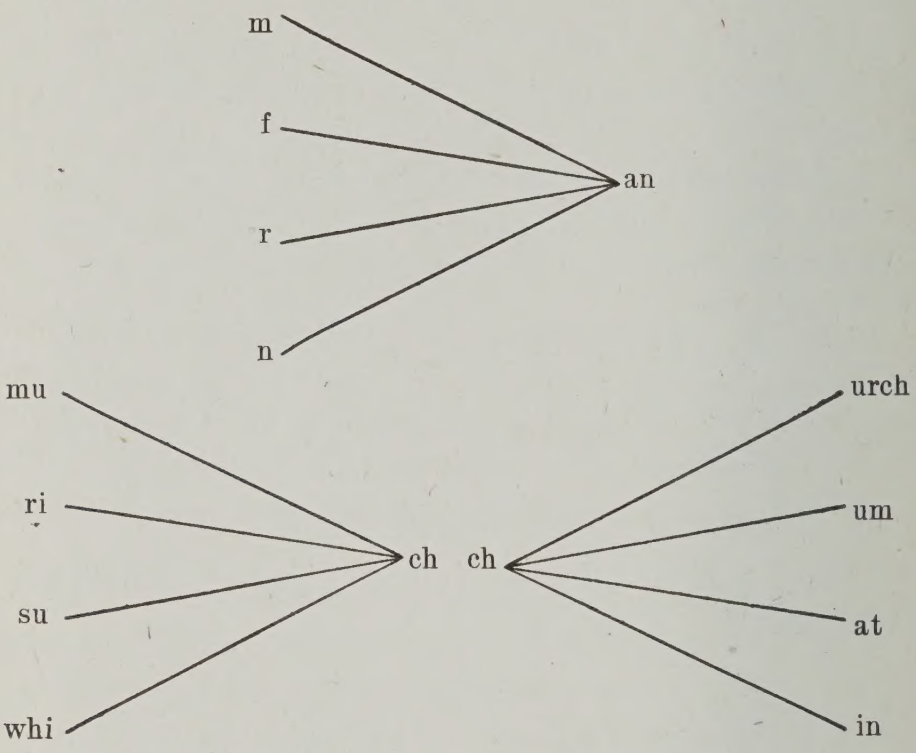
(5) The teacher may draw a pail, a tree, a house, a table, etc., and may write new words as they are taught till the pail is full, or the tree has leaves, or the house is full, or the table is set with dishes or food. Sometimes "the pail" is then emptied again, as a pupil names the words.

(6) For phonic drill the following may be used on the black-board:



The teacher points to the letter on the outer circle, the child sounds it and prolongs till the teacher points to the phonogram in the inner circle, when the word is completed.

(7) Another black-board device to be used in a similar way is shown below:



52. SEAT WORK DEVICES: BUSY WORK

(1) Manilla paper, or cardboard cut into squares, may have letters written on one side and printed on the other. These letters or sound-cards may be kept by the child in a box or strong envelope. When a word has been learned, the teacher may leave it written on the board and ask the pupil at his seat to select letter-cards and arrange them on his desk to form the word. If a number of cards of each letter is kept, the word may be built up several times.

(2) Copies of the words first taught may be kept on cards with script on one side and print on the other. These may be kept in a box. The teacher writes a word. The pupil may select all the words like the one on the board. He may arrange these in a column on his slate or

desk. Later, the teacher should glance over the pupil's work and ask him to pronounce the word.

(3) When a sentence has been read in class, it may be left on the board, or a copy of it may be placed before the child. Another copy may be written out and cut up by the teacher or by the pupils into cards, each with one word on it. The pupil puts the words into a box, and then rearranges them to form the sentence. This device may be extended to include original stories built from the cards.

(4) Pictures of objects may be cut from old magazines or papers and pasted on cardboard. Printed letters or words may be cut out also and the name of the picture pasted on the other side of the card. The pupils may do all this work themselves. But in any case they will find great pleasure in looking at the pictures and names and arranging them. If the pupil has such "picture word-cards" as "fish," "frog," "hen," "duck," "dog," "fox," and "lion," he may draw a pond, a big wood, and a farmyard on his slate (or he may let a part of his desk represent each of these places), and may arrange his "animals" in their proper "homes." He may be guided by the pictures at first, but later by the names on the card. When he is in doubt he may "check" his work from the picture. This game or some modification of it is very popular.

(5) Words written on slips of paper or on the board may be traced with shoe pegs or short splints on the desk. If diamond dyes are used to colour some of the pegs, interest is increased. If kindergarten sticks are available, these are better than the pegs. Such material, when not in use, should be kept by the teacher.

(6) When the teacher has taught such a word as "make," let her write *Make,* and follow it with a picture of a ladder, chair, etc., drawn wholly with straight lines.

Never mind the crudeness of it. The pupils may then with splints, arranged as are the strokes in the teacher's picture, do what is asked.

(7) Names of objects in the school-room are pinned to the objects themselves, and the pupils (if the class is small) may be allowed to go quietly about the room looking at the names. Then envelopes containing several copies of each name are given to the children to match with the names on the objects.

After some days of the work indicated in the preceding section, the names may be taken off the objects and the pupils asked to replace them.

(8) The child likes to copy or make sign-boards. The teacher may draw a sign-board with the words "Keep off the grass," "Keep out," or "Railway Crossing—Danger," etc. The child will delight in drawing the sign-boards and in writing or printing in the words.

(9) A phonogram such as "am" is written on a number of cards and placed in an envelope along with such letter-cards as "t," "r," "d," "h," "j," and "s." The pupil builds on his desk the phonic series, tam, ram, etc.

(10) Scrap books are of great use to the teacher, especially if they are kept in loose-leaf form. If a lesson adapted to a special season, such as Christmas or Thanksgiving, has been a success, the teacher should preserve it. If she uses stout manilla paper (12 in. by 18 in.), she may make a suitable drawing and write the lesson beneath, or she may ask an older pupil to write or print the lesson. The teacher may then make a suitable book-cover to keep the lessons in. Soon, a large number of lessons will be accumulated, and if the teacher numbers and indexes the lessons, she will have a great deal of valuable material at her command. These lessons may be used for seat or class reading by the pupils.

(11) Children may, by their art work, paper cutting, or clay modelling, illustrate stories told or read to them. "Jack and Jill," "Old Mother Hubbard," "Humpty Dumpty," are very suitable for this purpose. If the pupil writes his own title for his drawing, aided in writing, but not in choice of title, by the teacher, he will learn to read it.

(12) Questions may be written by the teacher on the black-board. These may be of such a kind that the change of one or two words will give the answer. Words needed for the answers, not already in the questions, may be written in a column on the board. The child reads the question silently and writes the answer on the black-board or paper. For instance, the questions may be:

Can you make a box? Did you ever see a fox? Is your name Willie?, etc. The words written on the board will be: I, never, saw, my, is, not, etc. The answers written will be: I can make a box. I never saw a fox. My name is not Willie. My name is Tom.

(13) Corn, sunflower seeds, or water-melon seeds are often useful for seat exercises in illustrating. The children make outlines of pictures with these materials.

(14) Have a supply of supplementary reading matter —picture-books, primers, pages from teachers' journals, etc., on the desk. Let pupils have these at proper times to read or look over as seat work.

NOTES.—A hectograph outfit or a set of rubber type for preparing seat or class work will be found useful by the primary teacher in graded schools. For other devices the teacher is referred to the following books:

Steps in the Phonic System, Copp, Clark Company; *The Phonic Manual,* and especially Miss Graham's *Primary Work,* published by The Macmillan Company of Canada.

CHAPTER X

DRAMATIZATION: PURPOSE, METHODS

THE value of the play instinct in the development of the child is being more and more recognized in the school-room, and wherever an appeal can be made to this instinct, teacher and child alike find their tasks made lighter, more pleasant, and more profitable. The child's world is largely a world of make-believe; the people and things he impersonates in the course of a day's play would fill a volume. In dramatization this love of make-believe can be made educational as well as recreative. Especially is this so in the teaching of reading. If the characters in the reading lesson can be made as real to the child's imagination as the characters in his play, dull lifeless reading will be impossible. How, then, shall we make these characters real to him? By letting him impersonate them in the dramatization of the story. Many of the lessons in the Primer are excellent for dramatization.

53. CLASSIFICATION OF LESSONS FOR DRAMATIZATION

Monologue: For example, pages 21, 23, and 25. Here one child may represent the animal, and another child may address him.

Dialogue: For example, pages 13, 20, 71, etc. Here each child speaks in turn; page 39 may easily be arranged as a dialogue.

Drama: For example, pages 30, 48, 78, etc.

Pantomime: For example, pages 42, 76. These lessons may be arranged as dialogue or may be played in pantomime without words.

54. SCENERY AND CHARACTERS

The real drama requires scenery, several characters, and action. It may or may not be in the words of the book. The improvised scenery may be nothing more than the ordinary school furniture; the child's imagination supplies all deficiencies. To him the teacher's desk is, for the time being, a real fairy palace; an ordinary chair is transformed into a king's throne. The choosing of the requisite scenery calls for judgment and ingenuity on the part of the children and is no mean part of the fun. For a good example of this kind of play, read Browning's *Development.*

At first some of the less timid children may be chosen to take part, and gradually even the most bashful should be brought in. Allow the pupils to choose who shall take the characters. It is often surprising how wise and true to life their selections are—a quiet little fellow for the mouse, a big noisy boy for the lion, etc. Have the children choose also what shall represent the objects needed. When all is ready let the teacher efface herself as much as possible, so that the pupils may be thrown on their own resources, may expect no help, and be perfectly free to speak and act in accordance with the characters they assume.

55. TIME FOR DRAMATIZATION

Dramatization may be employed either before or after the reading of the lesson. For the purpose of obtaining expressive reading it had better come first. When the pupil comes to the actual reading of the lesson, then the scenes in it will be vividly before him, the feeling and thought will be familiar and, above all, interesting; and he will be able to read as if giving an actual experience. When dramatization precedes the reading, it would be well, except in the case of Nursery Rhymes, to tell the story in words

other than those of the book, that the pupils may be encouraged to express it in their own language occasionally. This will prevent reading by rote, when the time for reading the lesson arrives. The teacher should tell the story to the class as dramatically as possible, question them on it, have certain pupils reproduce parts of the story, then all of it, and lastly have it dramatized.

Where dramatization follows the reading lesson, the same steps should be taken with the exception of the first. Instead of telling the story to the pupils the teacher has the pupils read the story for themselves, silently and then orally.

56. LESSONS IN DRAMATIZATION

Very simple lessons should be chosen at first, that is, those with few characters, few words, and little scenery; for example, "The Lark and Her Young Ones."

PLAN OF THE LESSON

The Story. The teacher tells the story to the class and uses it as the subject-matter for an oral composition lesson.

Assigning Characters. The characters assigned are: Farmer Brown, Mother Lark, and Baby Larks—the rest of the class.

Scenery. A part of the school-room is chosen as the field, and one portion of that as the nest. The baby larks huddle together in the nest.

Action and Dialogue. Mother Lark flies away from the nest for food. (Arms are waved to represent flying.) The Mother Lark may use any words she wishes and the Baby Larks may reply, or not, as the pupils choose.

Farmer Brown (walking across field near the nest) says: "I must go and ask my neighbours to come and cut this grain."

Mother Lark (coming back) "Well, birdies, have you any news?"

Baby Larks (together): "O mother! Farmer Brown says he will have his neighbours cut the grain to-morrow."

Mother Lark: "Do not be afraid," etc.

So the story is worked out until the third visit of Farmer Brown is reported by the Baby Larks.

Mother Lark: "Come, children, we must fly away to a new home."

All the Larks then run away, waving their arms to represent flying.

"The Little Red Hen" is a more difficult lesson to dramatize. The following suggestions may be helpful.

Scene I

Little Red Hen (*stooping to pick up something*): "Here is a grain of wheat. I shall not eat it. I should like to plant it. Will you plant it for me, goose?"

Goose: "No, I will not."

Hen: "Then I'll plant it myself." (*Stoops and plants grain.*)

Scene II

H: "Now who will water it? Will you, goose?"

G: "No, I will not."

H: "Will you, cat?"

C: "Indeed I will not."

H: "Will you, dog?"

D: "No, I won't."

H: "Then I'll water it." (*Pretends to water grain with toy watering-can.*)

H: "Now, who will grind this grain? It is quite ripe. Will you, goose?"

G: "No, not I."

H: "Will you, cat?"

C: "Not I."

H: "Will you, dog?"

D: "No, indeed."

H: "Then I'll have to grind it." (*Makes believe to grind grain.*)

H: "Now this flour must be made into cakes. Will you do it, goose?"

G: "No, indeed."

H: "Will you, cat?"

C: "Oh, I can't."

H: "Will you, dog?"

D: "Not I."

H: "Then I'll make the cakes myself." (*Makes cakes.*)

H: "Just see these nice cakes I have baked. Who will eat them?"

G: (springing forward): "I will."

C: (springing forward): "I will."

D: (springing forward): "I will."

H: "No, you won't. I'll eat them myself." (*Eats cakes.*)

CHAPTER XI

SPELLING

57. PURPOSE AND METHOD

(1) *What Spelling is.* To spell is to reproduce, in oral or written symbols, the words we use. This implies that a knowledge of the symbols, words, phonograms, and syllables, must precede spelling.

(2) *Written and Oral Spelling.* These are not of equal value. In everyday life, people spell orally very seldom; it is in writing that a knowledge of spelling is a necessity. This fact should influence strongly the mode of teaching spelling.

(3) *Formal Spelling.* Before formal spelling can be begun, children need to have drill in oral and written phonics, practice in writing and, for oral spelling, a knowledge of the letter-names. This means that formal spelling or dictation must come late in the year. Drill in oral phonics is first in order of time and easiest; it is followed by written phonics. Writing of words also begins early, but it is a difficult art for young children to acquire. It comes very slowly. A knowledge of the letter-names comes later, and oral spelling is impossible till then.

(4) *How Spelling is Learned.* There are four avenues by which we learn to spell—through the eye, the ear, the voice, the hand. Every time that the child gets a conscious image of a word by any of these avenues he is learning to spell.

A distinction must be made here between *learning to spell* and *being tested in spelling.* A child is learning to

spell when he gets any of the images mentioned above, from a model; he is being tested when he reproduces the words, orally or in writing, from memory.

58. GENERAL CONCLUSIONS

(1) The chief object at first in teaching words in Primary Reading is to increase the child's power of word-recognition.

(2) Knowledge of meaning should precede spelling, as it precedes word-recognition, for it is only words that we can use that we ever need to spell.

(3) Learning to spell is really a training in getting the *form* of a word.

(4) Children should have all four images of a word.

(5) Spelling is needed most in writing; oral spelling is seldom used in after life.

(6) Teaching spelling and testing spelling are quite different things.

(7) Formal spelling should come late in the year.

(8) Too much should not be expected from primary pupils in the way of spelling. Phonetic words are almost the only ones they should be expected to spell; certainly not all the words in the Primer.

59. METHOD

(1) General preparation. From the first pupils have exercises in writing words as wholes from the teacher's model, and in phonic analysis.

(2) When they have seen the word "Run" often enough on the black-board and in their own work, and have written it often enough from the model on the board, they will be able to write it from memory. They can do this without knowing anything about letters, either as

names or sounds, having learned to write, as well as to recognize, the word as a whole.

(3) When they have had both oral and written phonics, the power to remember the form of words is greatly increased, and they are able to get the image through the voice, that is, the slow pronunciation, by the teacher or by themselves, of phonetic words recalls the letters that represent the sounds.

(4) In the primary classes a more rapid succession of images of a word may be obtained by oral work than by written, because of the great difficulty and slowness of the writing. It is recommended that the words spelled should be taken up in phonic groups, as arranged in list A below.

(5) Get the children to recognize and reproduce as large units as possible; for example, they should learn to spell the word "dress" not as d-r-e-s-s, but as dr-ess, where they have only two units to remember instead of five.

(6) Use simple transcription as freely as the children's ability to write will permit.

(7) When formal spelling is begun, which should not be until about the middle of the first year or even later, the words should be analysed when the lesson is assigned, to show clearly to the pupils the parts of which the words are made. They cannot learn to spell accurately without knowing the parts—syllables and letters—of which the wholes are made up.

60. SELECTED WORDS FOR SPELLING

The following lists are suggested as sufficient for a primary class. The first list is arranged in phonic groups. Further drill may be given, if desired, by adding other words to each group; for example, to the group "and," "hand," "land," the teacher may add "sand," "band,"

"grand," provided always that the words added are simple and familiar. The second list contains, in alphabetic order, non-phonetic words and those phonetic words that occur in the Primer only once. The order in which to teach these words is not indicated; it must be determined by the phonic sequence in which the sounds are developed.

A

an, can, fan, ran, man; and, hand, land; arm, farm; all, fall, hall, small, wall; day, hay, say, may, lay, play, way, away; mind, find; boy, toy; bell, tell, sell, fell, well; bake, cake, take, make, rake; big, pig; look, book, took; by, fly, my, sky; house, mouse; egg, leg; bag, flag; cap, map, at, pat, rat, sat, fat, cat, hat, mat; bone, stone; up, cup; best, rest, nest, west; do, to, too; cow, how; corn, horn, born; old, cold, hold, told, sold; dug, jug; dog, frog; dot, got, hot; fast, last; red, shed, Fred; are, far; get, let, met; go, so, no; gun, run, sun, fun; hop, top, stop, drop; hen, pen, when, men, then; he, me, she, we; hill, will, bill, till; paw, saw; some, come; talk, walk; low, snow, show, crow, grow; such, much; see, tree, three; sing, thing, going; deep, sleep; had, glad; in, thin; seen, green.

B

a, am, as, ask; bird, back, barn, bank; came; did, doll, dress, duck, drum, does, down; eat; feed, food, for, fox, fire, feel; girls, grass, good, goes; has, her, head, have, hole, here, hear, home, his, him; I, it, is, if; just; last, lost, little, like; must, mark, made, mine, Mr., Mrs., milk; next, near; out, our; put, poor; rain, rose; sheep, says, said, soon, soft, saw; the, this, that, they, them; us; who, was, what, with, went, want, wet, why, were, water; you, your, yes, yet; one, two, three, four, five, six, seven, eight, nine, ten.

CHAPTER XII

POEMS AND RHYMES FOR MEMORIZATION

61. PURPOSE

Every memory gem should be, as its name implies, a gem of thought worthy of being stored in the memory. At first sight the field of choice seems very wide, but it is rapidly narrowed down when one considers the capacity and tastes of a child in the primary grade. Something simple in language, yet beautiful; something inspiring, yet within the comprehension of the child; this is what we must find. One common mistake in the treatment is to use the memory gem as a text for a lesson on conduct. If a selection has real ethical value, by all means point it out, but always leave something for the beauty of the lines to do unaided. Occasionally one may teach a gem simply for the fun and music in it, such as these:

Would you think it? Spring has come;
Winter's paid his passage home;
Packed his ice-box, gone half way
To the Arctic pole, they say.

Down in the meadow where the clear pools shine
Lived an old mother frog and her little froggies nine.
"We splash," said the mother;
"We splash," said the nine.
So they croaked and they splashed where the clear pools shine.

Memory gems may be correlated with many other topics —nature study, human beings, special seasons, holidays, customs, etc. Examples are given below.

The number of memory gems taught in a year will vary greatly in different schools. In addition to the Nursery Rhymes, possibly one memory gem a month, with reviews, is enough.

62. METHOD OF TEACHING

To see that the children get the meaning, see the picture, catch the spirit, is the essential feature in the general method of teaching. By repetition, made as interesting and varied as possible, they are to get the exact language of the selection. The gems taught early in the first year should, of course, be given orally; when the children are able to read, the gems may be written on the board before the actual memorizing begins.

THE WIND

Who has seen the wind?
  Neither I nor you,
But when the leaves hang trembling,
  The wind is passing through.

Who has seen the wind?
  Neither you nor I,
But when the trees bow down their heads,
  The wind is passing by.

The first step in the actual teaching of this poem is to have a lesson on air and wind, to make sure that the pupils possess all the necessary images. It may be done in some such way as the following:

Teacher: "Children, I am thinking of something that you cannot see and yet our room is full of it. It is up at the ceiling, down at the floor, over by the walls, all around you, and all around me, but you cannot feel it."

Gradually, as the teacher continues in this way, the hands will go up. If the majority of the class have not guessed it, the teacher may say: "Do as I do," closing the mouth and inhaling a long breath.

Teacher: "What are we doing?"

Children: "Breathing."

Teacher: "What are we drawing in when we breathe?"

Children: "Air."

Teacher: "Yes, that is what our room is full of. Put out your hand and see whether you can feel it."

Children: "No."

Teacher: "Can you smell it?"

Children: "No."

Teacher: "Now, listen. Can you hear it?"

Children: "No."

Teacher: "Then, how do you know it is here at all?"

This is a hard question to answer, but it will make the children think and will draw out what their ideas of the air really are.

Some may say: "We can feel it when we breathe it in." "We can feel it when it gets hot or very cold." "We can see it move things." "We can feel it, when we move our hands."

Take a fan. Pass up and down the room fanning the pupils briskly. Have them describe what they feel. In this way the word wind will be obtained. Hold a handkerchief up in both hands. Have the class note that it hangs still. Open the window and hold the handkerchief up before it. The class note that it moves. In this way develop that wind is moving air.

Teacher: "Tell me some other places where air is found."

Children: "In the hall, cupboard, home," etc.

Teacher: "Tell me some places where wind is found."
Children: "Out-of-doors."

In this way lead up to the description of what the wind does out-of-doors. Children will probably give: "It flies kites. It blows the trees. It breaks the trees. It blows our hats off. It dries clothes. It breaks up the ice on the water," etc., etc.

These ideas are now applied directly to the poem. Have the class look out of the window and tell, by objects out-of-doors, if the wind is blowing. They will see that one of the easiest ways to tell is by looking at the trees. If trees are near the school, open the windows and listen for the sound of the wind in the trees. The teacher may now repeat the first stanza, line by line, having the class repeat it after her. When this has been done two or three times, take two lines at a time, the class repeating as before. Then have the class repeat the whole stanza several times with the teacher. Ask for volunteers to say it alone. Take up the second stanza similarly, drawing out the difference in the force of the wind in the two stanzas.

Have the class raise their arms high above the head and imitate the leaves trembling in the wind (fluttering of fingers.) Then have them imitate the motion of the trees bowing down their heads (arms waving gently). This will give a little rest, and help them to realize the meaning more fully.

Have the whole class repeat the two stanzas until they can do it well. Call on any pupil to recite the stanzas alone. For drawing, the class may illustrate the gem, showing the motion of the trees.

63. SELECTIONS

Frost—

O there is a little artist
Who paints, in the cold night hours,
Pictures for little children
Of wonderful trees and flowers.
The moon is the lamp he paints by,
His canvas the window-pane.
His brush is a frozen snow-flake,
Jack Frost is the artist's name.

Rain—

Each flower holds up
A dainty cup
To catch the rain and dew;
The drink of flowers
That comes in showers
Is just the drink for you.

Wind—

I saw you toss the kites on high
And blow the birds about the sky;
And all around I heard you pass,
Like ladies' skirts across the grass—

I saw the different things you did,
But always you yourself you hid.
I felt you push, I heard you call,
I could not see yourself at all.

Snow— —*R. L. Stevenson*

"Help one another," the snow-flakes said,
As they cuddled down in their fleecy bed;
"One of us here would quickly melt;
One of us here would not be felt,
But I'll help you and you'll help me,
And then what a big, white drift we'll see."

Sun—

Kind words are little sunbeams
That sparkle as they fall;
And loving smiles are sunbeams,
A light of joy to all.

Dew—

A million little diamonds twinkled on the trees,
And all the little maidens said, "A jewel, if you please!"
But while they held their hands outstretched to catch the diamonds gay,
A million little sunbeams came and stole them all away.

Dandelions—

There surely is a gold mine somewhere
Down beneath the grass,
For dandelions are popping up
In every place you pass;
But if you want to gather some,
You'd better not delay,
For the gold will turn to silver soon
And all will blow away.

—*E. L. Benedict*

The Hands—

Beautiful hands are they that do
Work that is noble, good, and true,
Moment by moment the whole day through.

The Face—

Beautiful faces are those that wear
The light of a pleasant spirit there,
It matters little if dark or fair.

—*Allen*

The plainest face has beauty,
If the owner's kind and true,
And that's the kind of beauty,
My girl and boy, for you.

Ears and Mouth—

Two ears and only one mouth have you;
The reason, I think, is clear;
It teaches, my child, that it will not do
To talk about all you hear.

Thanksgiving—

A fairy seed I planted,
So dry and white and old;
There sprang a vine enchanted,
With magic flowers of gold.
I watched it, I tended it,
And truly, bye and bye,
It bore a Jack-o-lantern
And a great Thanksgiving pie.

Empire Day—

There are many flags of many lands,
There are flags of every hue,
But the dear, dear flag that we love best
Is the red and white and blue.

Hearts like doors will ope with ease
To very, very little keys,
And don't forget that two are these:
"I thank you, sir," and "If you please."

Kind hearts are the gardens,
  Kind thoughts are the roots,
Kind words are the blossoms,
  Kind deeds are the fruits.

If you should frown and I should frown,
  While walking out together;
The happy folks about the town
Would say: "The clouds are settling down,
  In spite of pleasant weather."

—*"St. Nicholas"*

If you, in the morning, throw minutes away,
You can't pick them up in the course of the day.
You may hurry and scurry,
And flurry and worry,
But you've lost them forever,
Forever and aye.

—*"Black Beauty"*

Do your best, your very best,
  And do it every day;
Little boys and little girls,
  That is the wisest way.

—*Phoebe Cary*

Suppose, my little lady,
  Your doll should break her head,
Could you make it whole by crying
  Till your eyes and nose were red?
And wouldn't it be pleasanter
  To treat it as a joke,
And say you're glad 'twas Dolly's
  And not your head that broke?

—*Phoebe Cary*

Whatever you do,
  Do with your might;
Things done by halves
  Are never done right.

A little work and a little play,
  And hours of quiet sleep,
A cheerful heart and a sunny face,
And lessons learned, and things in place,—
Ah! that's the way the children grow,
  Don't you know?

NURSERY AND OTHER RHYMES

Polly, put the kettle on!
Polly, put the kettle on!
Polly, put the kettle on!
And we will all have tea.

Great A, little a,
  Bouncing B,
The cat's in the cupboard
  And can't see me.

Round as an apple.
  Deep as a cup.
All the king's horses
  Can not pull it up.

I see the moon,
  The moon sees me;
God bless the moon.
  God bless me.

Good morning to you.
Good morning to you.
Good morning, dear children,
Good morning to all.

We can work.
We can play;
We are happy
All the day.

Apples red on the tree,
Pretty apples, see, see, see
Big red apples on the tree.

This little pig went to market.
This little pig stayed at home.
This little pig had roast beef.
This little pig had none.
This little pig said: "Wee, wee, wee"
All the way home.

BIBLIOGRAPHY

LITERATURE FOR PRIMARY WORK

64. BOOKS TO BE READ BY CHILDREN

Below is given a list of books, helps, etc., which experience has proven to be of merit.

(1) Action Primer. By Maud Summers. 36 cents. New York: F. D. Beattys & Co.

This book illustrates the method suggested in sec. 11., and is carefully graded.

(2) Aldine Primer. By Bryce and Spaulding. 32 cents. New York: Newson & Co.

This book sets forth the method of employing nursery rhymes in teaching reading.

(3) Dramatic First Reader. By Ellen M. Cyr. 35 cents. Boston: Ginn & Co.

This Primer is written in dialogue form and introduces action and expression.

(4) Oriole Stories. By M. A. L. Lane. 28 cents. Boston: Ginn & Co.

This book contains many little stories of interest to children. It is well graded.

(5) Infant's Reader I. 6d. London: Pitman & Sons.

This book is developed along the line of correlation of symbol, sound, and idea. It is very suggestive for word-building. Many nursery rhymes are used.

(6) British Empire First Infant Primer. 4d.

(7) British Empire Introductory Reader. 9d. London: Longmans, Green & Co.

The last two contain many simple "Nature Stories," and are well illustrated.

It should be possible for each primary teacher to secure two or three of these books for her school-room library by laying the matter before her Principal or Trustees. If the class is large, from six to twelve copies of each book should be obtained; in rural schools one or two copies will be sufficient.

65. BOOKS CONTAINING STORIES TO BE READ OR TOLD TO CHILDREN

(1) Stories to Tell to Children. By Sara C. Bryant. $1.00.
Fifty-one stories, with some suggestions for telling.

(2) How to Tell Stories to Children. By Sara C. Bryant. $1.00. Boston: Houghton, Mifflin Co.
A book of suggestions to teachers, with some good stories.

(3) Kindergarten Stories and Morning Talks. By Sara E. Wiltse. 75 cents. Boston: Ginn & Co.
It contains many favourite stories in interesting form, suitable for telling to young children. Work is correlated for one year.

(4) Stories for Opening Exercises. By Geo. F. Bass. 30 cents. Chicago: A. Flanagan & Co.

(5) Reproduction Stories. By Maude Emory Hauck. 15 cents. Chicago: A. Flanagan & Co.

(6) Just So Stories. By Kipling. $1.20. New York: Doubleday, Page & Co.

(7) Wonder Book. By Hawthorne. 15 cents.

(8) Tanglewood Tales. By Hawthorne. 15 cents. Toronto: Macmillan Co.

(9) Fifty Famous Stories Retold. By Jas. Baldwin. 35 cents.

(10) Fairy Stories and Fables. By Jas. Baldwin. 35 cents. New York: American Book Co.

(11) Legends Every Child Should Know. By H. W. Mabie. 90 cents. New York: Doubleday, Page & Co.

The "Every Child Should Know" series contains many excellent books, suitable for School Libraries.

The teacher should try to have as many of the above books as possible placed in the School Library.

66. HELPS AND PLAN BOOKS FOR TEACHERS

(1) Primary Work. By Annie Sinclair Graham. 60 cents. Toronto: Macmillan Co.

This is a book full of hints and suggestions by a practical Canadian teacher, and deals with every line of work in Forms I and II.

(2) Day by Day Books. By Alice M. Bridgham. Autumn, $1.25; Winter, $1.25; Spring, $1.50. New York: A. S. Barnes & Co.

(3) Month by Month Books. By Sara H. Willis and Florence V. Farmer. Autumn, $1.25; Winter, $1.25; Spring, $1.50. These may be purchased in ten monthly parts at 25 cents each. New York: A. S. Barnes & Co.

(4) The Plan Books for Primary Grades. By Marian M. George. Paper, ten numbers, September to June, 25 cents each. Cloth, Autumn, $1.25; Winter, $1.25; Spring, $1.50; set, $3.50. New York: A. S. Barnes & Co.

The teacher will find numbers (2), (3), and (4) very similar, and should purchase not more than one. They contain hints on work in each subject for every day in the year and are well illustrated. The young teacher should not attempt to follow them too closely, but should go to them for suggestions.

Number (1) and at least one of numbers (2), (3), and (4) should be in the library of every teacher.

67. OTHER USEFUL BOOKS—SUITABLE FOR INSTITUTE LIBRARIES

(1) Special Method in Primary Reading. By F. McMurry. 50 cents. Toronto: Macmillan & Co.

This is a readable and suggestive book on Oral Story Telling and Primary Reading.

(2) Reading; A Manual for Teachers. By Mary Laing. $1.00. Boston: D. C. Heath & Co.

(3) Reading; How to Teach It. By S. L. Arnold. $1.10. New York: Silver, Burdette & Co.

A very suggestive book.

(4) Curriculum of the Elementary School. Reprinted from Teachers' College Record. $2.00. New York: Teachers' College, Columbia University.

This book is a detailed account of the work in every grade and subject in the Horace Mann School, Columbia University, and very suggestive.

(5) Work that is Play. By Mary Gardner. 35 cents. Chicago: A. Flanagan & Co.

This book furnishes suggestions for dramatization.

(6) Graded Games and Rhythmic Exercises. By Marion Bromley Newton and Ada Van Stone Harris. $1.25. New York: A. S. Barnes & Co.

This is a collection of games and plays graded and adapted for school-room use. Some are better for the home or playground. Games are related to Nature Study, Music, Arithmetic, Reading, and Language.

68. PERIODICALS

(1) Canadian Teacher. Toronto. $1.25 per year.

The Canadian Teacher deals with all grades of work, but there is much for the Primary Teacher.

(2) Teachers' Magazine. Monthly. New York: A. S. Barnes & Co. $1.25 per year and 20 cents for Canadian postage.

This is devoted entirely to the work of the lower forms, especially Form I.

(3) Primary Education. Monthly. 50 Bromfield Street, Boston; Educational Publishing Co. $1.25 per year and 25 cents for Canadian postage.

This is conducted along the same line as (2). One should be taken.

(4) The School. Bloor and Spadina, Toronto. $1.25 per year.

This is edited by Members of the Faculty of Education, University of Toronto.

69. PICTURES

(1) The Perry Picture Co., Malden, Mass., publish pictures at from one cent upward. Many of these are copies of Great Works of Art; many are pictures of birds, animals, men, and buildings. (Send 6 cents for two specimen pictures and a catalogue.)

(2) Mumford & Co., Chicago, Ill., also publish pictures suitable for school-room use, at low prices.

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